



Exhibitions

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](#).

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](#).

Free Public Programs

February 14, 2019

5:30–6:30 p.m. **Round Table Discussion** with Eric Baillies, Tom Jones, Tomiko Jones, and Jon Horvath, Chazen Auditorium

6:30–8 p.m. **Opening Reception Refreshments** • live music by Zion Richardson • cash bar, Mead Witter Lobby

Flash Gallery Talks

February 21, 2019, 5 p.m. with Anna Campbell

March 8, 2019 2 p.m. with Jim Lattis

Cyanotype Workshop

March 30, 2019, 12–3 p.m. with Carissa Heinrichs, 3rd year Printmaking MFA candidate

ANNOUNCING THE NEW UNIVERSITY OF WISCONSIN-MADISON ART DEPARTMENT

2019

UW
MADISON
ART

MASTER OF ARTS EXHIBITION SEASON

19 JAN 2019 -
7 MARCH 2019

ART LOFTS
GALLERY//
111 NORTH
FRANCES STREET

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

The MA in Studio Art solo exhibitions are presented by graduate students during their fourth semester as the evaluation review of their creative work to qualify for advancement in the MFA program.

EACH WEEK NEW GRADUATE STUDENTS WILL PRESENT THEIR WORK TO THE PUBLIC
COME VIEW THE WORK AND RESEARCH BY OUR NEWEST COHORT OF DEVELOPING ARTISTS!



Affiliate Events

**Screening of The Bomb:
Understanding Nuclear Weapons Through Art**



Tuesday, February 5, 2019 from 7-9 PM
Marquee, 2nd Floor, Union South

Join us for a FREE film screening + discussion with filmmaker Smriti Keshari, Bulletin of the Atomic Scientists president Rachel Bronson, and Rhode Island School of Design faculty member Tom Weis. The Bomb explores the immense power of nuclear weapons, the perverse appeal they have, and the profound death wish at the very heart of them. Hosted by the Outrider Foundation in partnership with the Holtz Center for Science & Technology Studies.

UW Cinematheque:
From the Archives at UNCSA/LACIS Film Series



Friday, February 15, 2019 @ 5:00 PM
4070 Vilas Hall

Cuba / 1985 / 35mm / 69 min. / Spanish with English subtitles

Director: Juan Padrón

In this offbeat animated feature, a scientist invents a potion that allows vampires to live under the rays of the sun at last. When word gets out to the bloodsuckers around the world, they fly to Cuba to gain control of the potion, leading to a battle between American and East European vampires. One of the few Cuban films to receive US distribution in the 1980s, *Vampires in Havana* is a clever mix of horror and political satire.

Please visit the [Cinematheque's website](#) for more information.

Françoise Vergés: Liquid Decolonial



Seas, Oceans, and Rivers in the Age of Racial Anthropocene

Wednesday, February 20, 2019 @ 7:30 PM

H.F. DeLuca Forum, Discovery Building

Though there is a very interesting body of work on access to water as a "human right," and on the racialized and gendered politics of water, the absence of a decolonial theory of bodies of water raises questions. In this Humanities Without Boundaries lecture, activist, scholar, and filmmaker Françoise Vergés will try to bring the "vast library of water" into antiracist and anti-imperialist politics, and ask, what would a feminist decolonial theory of water look like?

At the Chazen: African-American Pioneers



In celebration of Black History Month and in conjunction with the Chazen's exhibition *Southern Rites* (January 25-May 12), the Cinematheque will co-present two landmark films in February by significant directors. Legendary independent auteur Oscar Micheaux's *Within Our Gates* (1920) is the oldest existing feature-length movie by an African-American filmmaker, and Gordon Parks *The Learning Tree* (1969) is the first film directed by an African-American for a major Hollywood studio.

Within Our Gates - Screening will take place at the Chazen on Thursday, February 7, 2019 @ 7:00 PM.

Special Talk: Steve Ryfle on "Desegregating Hollywood: Film and the Civil Rights Era" - Thursday, February 21, 2019 @ 6:00 PM at the Chazen - 45 min.

The Learning Tree - Screening will take place at the Chazen on Thursday, February 21, 2019 @ 7:00 PM.

For more information, please visit:

<http://cinema.wisc.edu/series/2019/spring/african-american-pioneers>

University Opera and University Theatre: Sondheim's Into the Woods

Be careful what you wish for! University Opera teams up with University Theatre to present Stephen Sondheim's popular musical featuring a colorful cast of characters and one of his most memorable scores. In this story of interconnected fairy tales, familiar characters - including Cinderella, Jack and his beanstalk, Rapunzel, and Little Red Riding Hood - venture into the woods to fulfill their wishes.

For more information and to purchase tickets, please visit:

<https://www.music.wisc.edu/event/university-opera-and-university-theatre-sondheims-into-the-woods/2019-02-21/>

General Public \$32.00

UW-Madison Student \$10.00

Other Student \$15.00

UW-Madison Faculty/Staff/Seniors (62+) \$25.00

Premium Seats \$40.00

Thinking for Speaking about Motion in Russian and English: An Eye Tracking Investigation



Public Lecture by Victoria Hasko
Department of Language & Literacy Education / Director of the Russian
Flagship Program / University of Georgia

Thursday, February 28, 2019 @ 12:00 PM
1418 Van Hise Hall

Does the language that we speak influence the way that we think, perceive reality or remember certain aspects of it? This talk discusses research on the domain of motion to investigate the differences in how native speakers of English and Russian talk about motion and space and how they interrogate motion events not only verbally but also visually.

For more information, please visit:

<https://languageinstitute.wisc.edu/thinking-for-speaking-about-motion/>

UW-Madison's
Spring 2019 Visiting Artist Colloquium

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



Anna Lehner

Kel Mur, Kayla Story

Wednesday, February 6 @ 5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St



Catie Newell

Wednesday, February 13

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St



Myers Berg Studios
Wednesday, February 20
5:00 PM

2650 Humanities Building 2nd Floor
 455 N Park St



Tom Burtonwood
Wednesday, February 27
5:00 PM

2650 Humanities Building 2nd Floor
 455 N Park St

Opportunities

10TH ANNUAL

Digital Salon

SHOWCASING STUDENT MEDIA PROJECTS AT UW-MADISON

Submit Your Work Now!

Early Deadline: Thursday, December 13th
 Final Deadline: Friday, March 15th

2019 Digital Salon Submissions are open!

<http://go.wisc.edu/digitalsalon>

Digital Salon is a curated exhibition of media projects (videos, animations, graphic essays, posters, infographics, websites, podcasts, blogs and more) open to all UW-Madison undergraduate and graduate students with prizes for Best in Show and Honorable Mentions.

Main Salon Exhibition will be held in College Library in late April 2019.

Digital Salon is run by the DesignLab and the UW-Libraries.



Reminder: Free digital design tutoring!

DesignLab offers free one-on-one and small group digital design help for UW-Madison students!

Our DesignLab consultants can help with everything from conceptualizing the first steps to polishing a nearly finished project and all the steps along the way.

Make an appointment or drop-in to get help!

Get help with:

- Presentations
- Posters
- Resumes/CVs
- Video
- Audio
- Infographics
- Websites/Blogs
- Data Visualization
- and more!

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



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