



CVC Programming

Marcela Fuentes

**What Makes You Move?:
The Scream, The Tide, and The Spider as Feminist
Performative Articulations in the Work of Ni Una Menos
(Not One Woman Less)**



Photo: Sol Vazquez. *Pañuelazo*. Reproductive Rights Protest, February 19, 2018,

Tuesday, March 5th @ 5:30 PM

Elvehjem L140

Social Movements are increasingly performative. This means that organizers place a premium on the form that social mobilization takes, both on and offline, not only as a reflection of the movement's agenda but as a driver of the movement's development and vitality. Social media campaigns are launched and sustained through images that become vectors for decentered participation, that is, for protesters to appropriate and circulate networked images such as memes and gifs in their own terms. In this talk, I will discuss the visual performative tactics deployed by the Argentine feminist collective Ni Una Menos (NUM) on urban and digital spaces. Focusing on NUM's use of discursive and visual images such as the collective scream, the feminist tide, and 'Operation Spider' as a response to gender-based violence, I will analyze the function of expressive action as a means of collective empowerment and transnational insurgency. I will track how NUM turned mourning into the seeds of revolutionary change in Argentina and beyond by operating simultaneously as a collective, a constellation of performances, and a transnational mobilization that moves through images of its pulsating articulations and accumulations.

Biography:

Marcela A. Fuentes is Assistant Professor in the Department of Performance Studies at Northwestern University. Her research focuses on performance and networked communication in contemporary social movements and activism. Her forthcoming book *Performance Constellations: Networks of Protest and Activism in Latin America* (University of Michigan Press, Fall 2019) argues that bodily performance and new media are process-based tools that disrupt the workings of oppressive regimes and bring forth opportunities for transformative political processes. Fuentes's work has been published in the *Journal of Latin American Cultural Studies*, *Text and Performance Quarterly*, *e-misférica* and edited volumes on transnational feminist movements, memory, and social change. She is currently a council member for the Hemispheric Institute of Performance and Politics and an external consultant for the Buenos Aires' Performance Biennial. From 2016 to 2018 she was a member of the Ni Una Menos collective.

Event made possible thanks to the Anonymous Fund and the Departments of

Lilliana Ramos Collado

Roaming Eyes: The Freedom to See



Image: Felix Gonzalez Torres, *Untitled [Billboard of an Empty Bed]*, 1991.

Public Lecture

Thursday, March 28th @ 4:30 PM

Elvehjem L140

Workshop

Between Earth and Skin: Works by Arnaldo Roche and Dhara Rivera

Thursday, March 28th @ 12:00 PM

UClub 212

***Please register for the workshop in advance by emailing
cvc@mailplus.wisc.edu**

“Roaming Eyes: The Freedom to See”

There is a tendency in visual culture theory to still abide – probably inadvertently – by Marshall McLuhan’s eventful phrase (1962, 1967) “The medium is the message,” later rephrased as “The medium is the massage,” which proposes that the medium itself will distort “reality” by composing and displaying images meant to force biased contents onto the viewer. I will challenge this persistent idea of a passive viewer by exploring how landscapes and cityscapes – where the subject’s changing position and point of view create an equally changing scene – may lead the viewer to restate meaning and form beyond the visual, thus defying deliberate contents, unleashing the freedom to see in a more complex sensory context, and redefining their visual culture. When discussing the landscape experience, I will focus on anthropologist David Le Breton’s *Éloge de la marche* (2000) and Tacita Dean’s *Place* (2005); and, for the cityscape experience, artist Félix González-Torres *Untitled [The empty bed]* (1991) billboards posted on several Manhattan buildings, and Michel de Certeau’s 1995 essay *Practices of Space*.

Biography:

Dr. Lilliana Ramos Collado teaches architecture theory/history at the University of Puerto Rico in Río Piedras. She has published three poetry books, *Últimos poemas de la rosa* (Erizo Editorial, 2013) being the latest, and several books on art theory, history and criticism, the latest being *Puerto Rico: Gateway to Landscape* (2014). Ramos has published widely on art, literature, architecture and heritage in scholarly and non-scholarly journals and magazines, was Puerto Rico Museum of Contemporary Art head curator, and also Executive Director of the Institute of Puerto Rican Culture, a position equivalent to Minister of Culture. Her latest book on architecture and heritage, *La patria en ruinas: siete visitas a la catástrofe*, is due next May.

Events made possible thanks to the financial support of the Anonymous Fund and LACIS. We are also grateful for the support of the Departments of Art, Art History and Spanish and Portuguese.

Exhibitions

Alison Saar: Printmaker



Tandem Press

Exhibition Dates: February 1 - April 6, 2019

For more information, please visit: Tandem Press

"Portrayals of Primal Forces" **Exhibition by Nicole Shaver**



March 4-29, 2019
7AM - 10PM
Union South, Gallery 1308

The artist states;

Just as we move, nature moves, changing with the shifts in time and because of us.

Our innate compulsion to see, feel, collect, and contain is found on the soles of our shoes, through our fingertips, into pocket landscapes. From the top of the mountain down to the shoreline, the wilderness is manmade.

Inspired by geology and a contemporary sublime, this exhibition reaches those who have traversed landscape and yearned to hide it in their pocket, as if a stone found on a path.

For more information, please visit the union's [website](#).

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

Flash Gallery Talk

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**

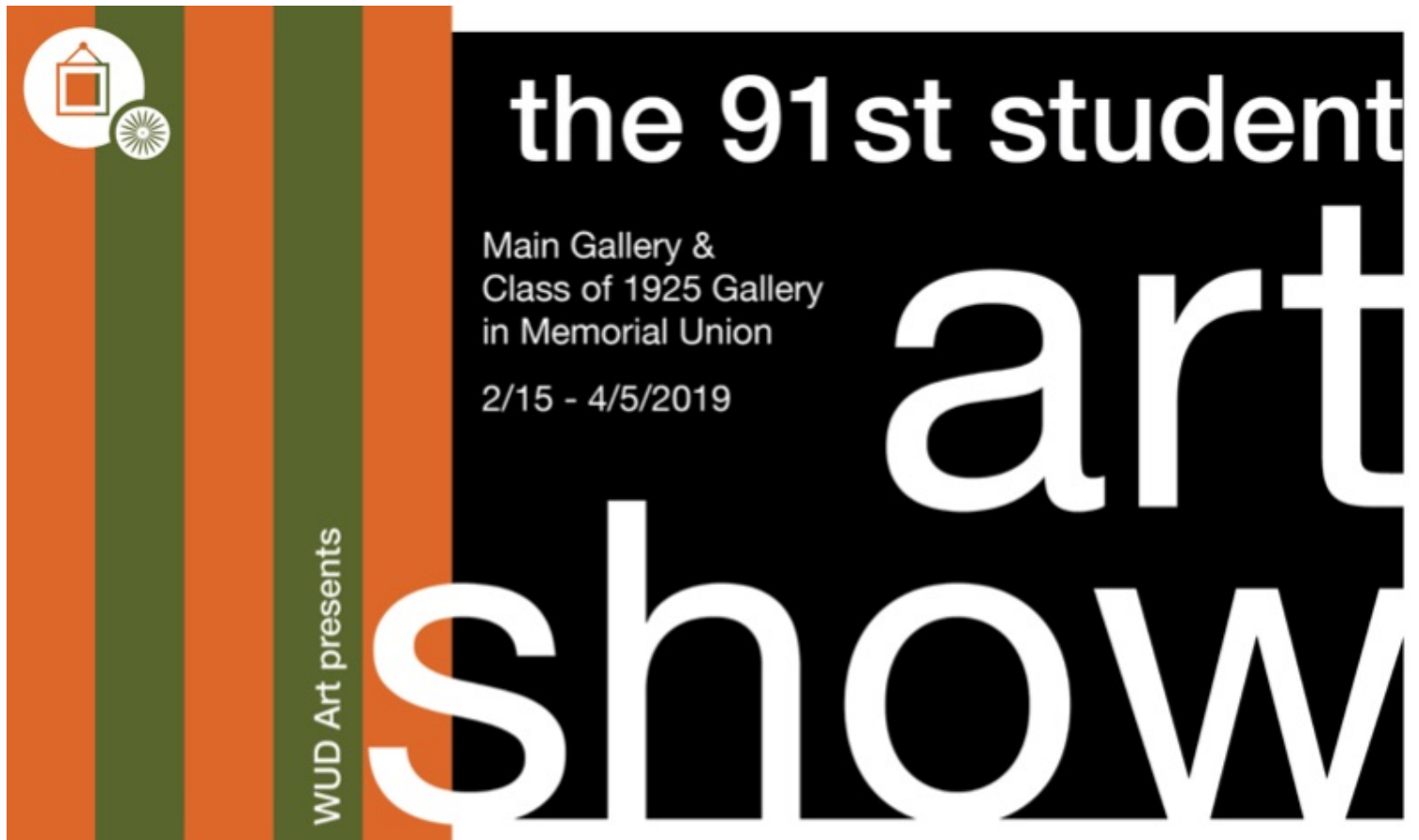
ART LOFTS
GALLERY//
111 NORTH
FRANCES STREET

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!

 **WISCONSIN**
UNIVERSITY OF WISCONSIN-MADISON



Affiliate Events

UW Cinematheque: LACIS Film Series Diamantino



Friday, March 1, 2019 @ 7:00 PM
4070 Vilas Hall

Portugal, France, Brazil / 2018 / DCP / 92 min. / Portuguese with English subtitles

Director: Gabriel Abrantes, Daniel Schmidt

Cast: Carloto Carlo, Cleo Tavares, Anabela Moreira

A hunky, idiot savant soccer star with a heart of gold, *Diamantino*'s gilded life comes to a screeching halt when he flubs a crucial penalty kick. The former star's self-imposed penance is to solve the refugee crisis, but he instead becomes the target of a network of lesbian spies, evil twins, and mad scientists, all swirling around a nefarious campaign to exit the EU and "Make Portugal Great Again." Holding a cracked funhouse mirror to contemporary Portuguese politics, *Diamantino* is a funny, sexy, and psychedelic delight. (MK)

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

RASHAAD NEWSOME PRESENTS AN EVENING OF FLEX

WITH GUEST ARTISTS HITMAKERCHINX, KITKAT, AND SOUP



Hitmakerchinx

// flex dancer & DJ //



KitKat

// with //

Soup

March 1 6:00 pm

549 Lathrop Hall, 1050 University Ave.

Free

About the Artists:

Hitmakerchinx is a dancer, DJ, and record producer known for his flex dancing moves and music. He has worked with Rihanna on her Anti World tour and Rashaad Newsome.

Dancer and instructor **KitKat's** unique style of Flex focuses on elaborate stretches to create innovative movements. She has worked with Jennifer Lopez and collaborated with Reebok, Red Bull, Puma and others.

Soup's flexing style includes gliding waving connects (tuts), get low, and Bruk Up. Soup has danced with artists Missy Elliot, Paul McCartney, Kendrick Lamar, and Selena Gomez.



Division of the Arts
UNIVERSITY OF WISCONSIN-MADISON



GO.WISC.EDU/NEWSOME


The Spring 2019 Interdisciplinary Arts Residency Program is presented by the UW-Madison Division of the Arts and hosted by the Art Department with Professor Stephen Hilyard as lead faculty. Co-sponsors include the Dance Department, First Wave Learning Community, and the Wisconsin Institute for Creative Writing.

About the Artists

Hitmakerchinx is a dancer, DJ, and record producer known for his Flex dancing moves and music. He has worked with Rihanna on her Anti World Tour and Rashaad Newsome.

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 LACIS LECTURES


QUEERING THE CUBAN SCREEN


Other Faces and Desires on The New Cuban Cinema

NORGE ESPINOSA

Poet, critic, and playwright.
He is also one of Cuba's most visible gay activists

MARCH 5, 12:30 PM
206 INGRAHAM HALL

 Latin American, Caribbean and Iberian Studies (LACIS) Program
UNIVERSITY OF WISCONSIN-MADISON



EMBODYING BEINGS : AND TRANSITIONS BECOMINGS

Keynote Speakers:

March 6: Dr. Ricardo Vasconcelos

"Mário de Sá-Carneiro, Raul Leal, Fernando Pessoa,
and the Dialogue with the European Avant-Gardes"

March 7: Dr. Jennifer Leeman

"Becoming Hispanic: Sociolinguistic Perspectives
on the Classification of Latinxs in the US Census"

March 8: Dr. Georgina Dopico

"Race, Nation, Blood: Tolerance in Early Modern Spain?"

March 9: Dr. Jack Halberstam

"Trans*: On Dereliction and Destitution"

Special events:

**March 6: Diversity and Inclusion
Round Table**

March 9: Décimo Piso Theatrical Production
Gardens of Aztlan, Luis Alfaro
Gilbert Hemsley Theater
821 University Ave.
(Doors open at 6:30)

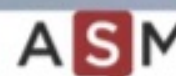
March 6 - 9
Pyle Center, Rooms
325-326

Please see conference website for more details:
<https://kaleidoscope.spanport.wisc.edu/>

Supporters: The Department of Spanish and Portuguese;
Latin American, Caribbean, and Iberian Studies Program;
The Brittingham Fund; Kemper K. Knapp Bequest

Kaleidoscope is committed to making every aspect of this conference
accessible. Should you need specific accommodations, please contact
Mariana Oliveira at moliveira2@wisc.edu

 WISCONSIN
EXPERIENCE GRANT

 ASM

Funded in part by an Associated
Students of Madison research
merit grant.
Contact research@asm.wisc.edu
for accommodation information.

THE GARDENS OF AZTLAN

A play by Luis Alfaro

Presented by Teatro Décimo Piso

Directed by Carlos Ortiz

Gilbert Hemsley Theatre

Saturday, March 9, 2019

7:00pm

(Doors open at 6:30pm

No late admission)

Free admission

Reservations required

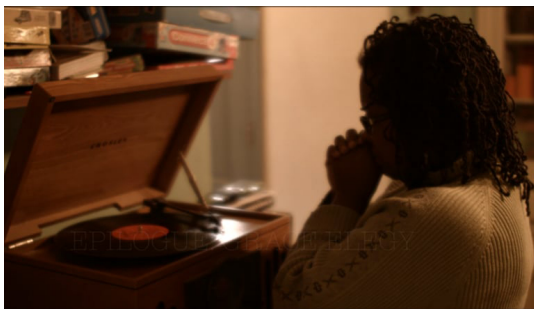
RSVP at <https://aztlan.eventbrite.com>

Supporters: The Department of Spanish and Portuguese;
Latin American, Caribbean, and Iberian Studies Program;
The Brittingham Fund; Kemper K. Knapp Bequest



UW-Madison's Spring 2019 Visiting Artist Colloquium

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

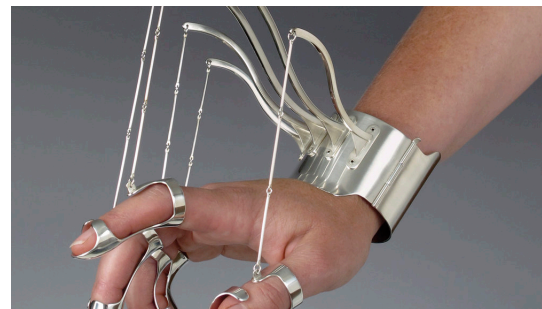


Portia Cobb

Wednesday, March 6

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St

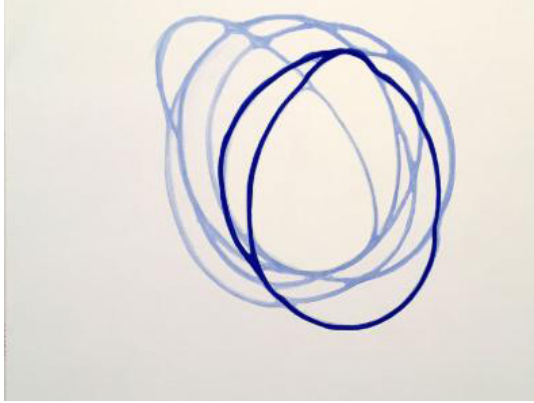


Jennifer Crupi

Wednesday, March 13

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St



Michael Weiss

Wednesday, March 27

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St



Dara Hartman

Wednesday, April 3

5:00 PM

2650 Humanities Building 2nd Floor
455 N Park St

Opportunities



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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