

- September 2019 -



## CVC Fall 2019 Programming

### "Migrancy & Displacement"



JR, "Migrants, Mayra, Picnic across the border, Tecate, Mexico - U.S.A., 2017."

This year-long theme brings together a complex set of topics that range from the political and social to the literary and artistic, asking who has access to movement,

which objects and ideas travel, and how networks of displacement can simultaneously grant and deny access. Both migrancy and displacement are indelibly inscribed within both material and immaterial borders, contributing to what Edward Said has termed “a discontinuous state of being.” With these terms, the lectures, workshops, and exhibition that we have planned, will focus on a wide variety of approaches to how art, objects, people and ideas travel and connect, and/or impede and obstruct networks.

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## Shimon Attie



*Night Watch (Mikaela with Liberty)*, 20' wide LED screen on barge, Hudson River, 30"X45"/48"X72" Lambda Photograph, Shimon Attie, 2018, courtesy of Jack Shainman Gallery, New York

## "Stateless Views of Global Migration"

**Public Lecture:**  
**Thursday, September 26, 2019**

**5:00 PM @ Conrad A. Elvehjem Building, Room L150**

Shimon Attie is an international visual artist whose work spans many media, but he is especially well-known for his site-specific public projections and video installations that focus on migrants, asylum seekers, and the persecuted. For *The Writing on the Wall* (1991- 1992) Attie projected images of Jews and Jewish life from 1930s Berlin onto the buildings and in the neighborhoods where the images were originally taken. This past fall, *Night Watch*, a series of video portraits of asylum seekers, many of them queer, was installed on a floating barge equipped with a large-scale LED screen. The floating media installation was floating and on view along Manhattan and Brooklyn's coast during the UN General Assembly week. In more recent years, Attie has also created a number of multiple-channel immersive video installations for museum and gallery exhibition. These have included a commission by the BBC and the Arts Council of Wales to create a 5-channel video installation on the occasion of the 40-year anniversary since the Aberfan disaster, when the village became 'famous' after having lost nearly all of its children in a manmade avalanche that buried Aberfan's only elementary school. Attie also created *Racing Clocks Run Slow: Archaeology of a Racetrack*, a piece inspired by the former Bridgehampton Auto Racetrack in Bridgehampton, Long Island. Time permitting, Mr. Attie might present a sneak preview of his current project, *Time Twirl (w/t)*, a video installation which conflates our current political moment of Donald Trump and Brazil's Jair Bolsonaro and their historical antecedents, with Brazilian dance, Mel Brooks and comedic representation of fascism. Mr. Attie has received 12-year-long visual artist fellowships, including from the John S. Guggenheim Memorial Foundation, the American Academy in Rome (The Rome Prize), The National Endowment for the Arts, The Pollock-Krasner Foundation, The Radcliffe Institute for Advanced Study at Harvard University, and *Kunstfonds* (Germany's NEA equivalent).

**Nota bene: "The Crossing," an exhibition with works by Shimon Attie, is currently installed at the Madison Museum of Contemporary Art.**

**It will be on view until September 29, 2019**

This event is possible thanks to the generous financial support of the UW Anonymous Fund and the Center for Jewish Studies. The Center for Visual Cultures would also like to thank the Departments of Art and Art History, and the Women's and Gender Studies Consortium for their support.



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## Antonio Urquizar-Herrera



Herando de Esturmio, Saints Justa and Rufina, Painting from the Chapel of the Evangelists from the Cathedral of Seville, 1555.

## **“The Memory of Islamic Monuments in Early Modern Spanish Identity”**

**Public Lecture:  
Monday, September 30, 2019  
5:00 PM @ Conrad A. Elvehjem Building, Room L140**

### **Lecture Abstract:**

Dr. Antonio Urquizar Herrera’s proposed talk is grounded in a systematic analysis of the cultural and religious appropriation of Andalusian architecture by Spanish historians during the sixteenth and seventeenth centuries. Early Modern Spain was left with a significant Islamic heritage: Córdoba Mosque had been turned into a cathedral, in Seville the Aljama Mosque’s minaret was transformed into a Christian bell tower, and Granada Alhambra had become a Renaissance palace. To date this process of Christian appropriation has frequently been discussed as a phenomenon of hybridization.



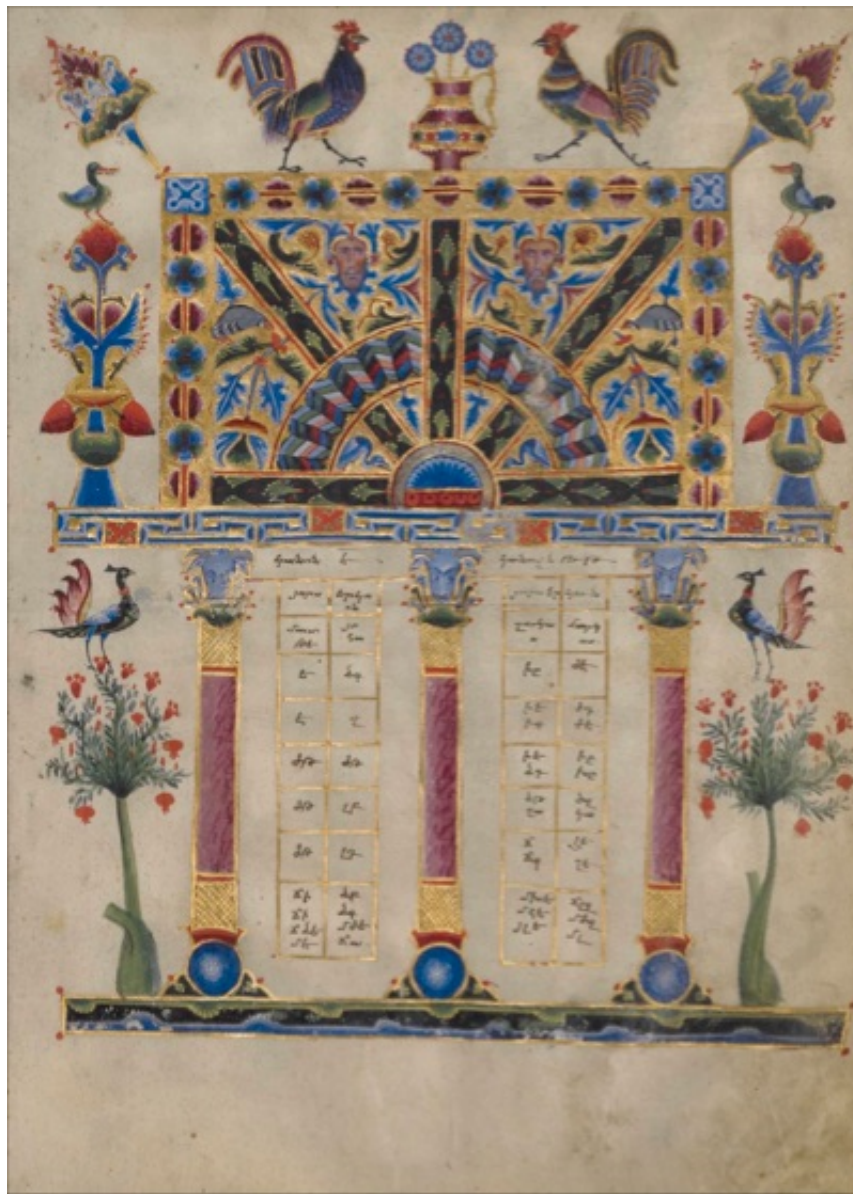
**Biography:**

Dr. Urquizar-Herrera is Professor at the History of Art Department of the UNED, Madrid. During the past twenty years he has enjoyed short, medium and long-term research stays and visiting fellowships at different universities: Lima, Padova, London (Warburg Institute), Lisbon, New York (IHA), Paris (EHESS and INHA), and Cambridge. He will perform a new stay at Cambridge during spring- summer 2020. He frequently participates as invited lecturer or speaker at universities and conferences in Europe and the US. His several books about early modern art in Spain include *Admiration and Awe: Morisco Buildings and Identity Negotiations in Early Modern Spanish Historiography* (Oxford UP, 2017), and *Coleccionismo y nobleza: signos de distinción social en la Andalucía del Renacimiento* (Marcial Pons, 2007). He has recently co-edited the volume *Another Image: Jews and Muslims Made Visible in Christian Iberia and Beyond, 14th to 18th Centuries* (2019, Brill, Leyden).

This event is possible thanks to the generous financial support of the UW Anonymous Fund. The Center for Visual Cultures would also like to thank the Buildings-Landscapes, Cultures Program, the Middle East Studies Program, LACIS, the Department of Spanish and Portuguese, and the Department of Art History for their support.

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[Heghnar Watenpaugh](#)



Canon Tables Zeytun Gospels Getty fol. 6

## "The Missing Pages: The Modern Life of a Medieval Manuscript from Genocide to Justice"

**Public Lecture:**  
**Thursday, October 24, 2019**  
**5:00 PM @ Conrad A. Elvehjem Building, Room L150**

### Lecture Abstract:

Art history, histories of genocide, cultural heritage, and the questions of the

continuity of the medieval and the modern intersect in the biography of a medieval Armenian Gospels manuscript. Eight of its illuminated pages were discovered in the J. Paul Getty Museum in 2010, prompting a lawsuit. The tale of the separation of the pages from the manuscript tells a story of genocide and survival, and makes the case for a human right to art.

### **Biography:**

Dr. Heghnar Zeitlian Watenpaugh specializes in the history of art, architecture, and urbanism in the Middle East, including architectural preservation, museums, and cultural heritage. Her first book, *The Image of an Ottoman City: Architecture in Aleppo*, was awarded the Spiro Kostof Book Prize from the Society of Architectural Historians. She has also received the Best Article Award from the Syrian Studies Association, and the Omer Lutfi Barkan Article Prize from the Ottoman and Turkish Studies Association. Her second book, *The Missing Pages: The Modern Life of a Medieval Manuscript, from Genocide to Justice*, was published by Stanford University Press in 2019. Her research has been supported by fellowships from the J. Paul Getty Trust, National Endowment for the Humanities, Fulbright-Hays, Social Science Research Council, the Center for Advanced Study in the Visual Arts at the National Gallery of Art, and the Office of the President of the University of California. She has served on the boards of the Society of Architectural Historians, the Syrian Studies Association, and the Historians of Islamic Art Association, among other professional organizations.

This event is possible thanks to the generous financial support of the UW Anonymous Fund. The Center for Visual Cultures would also like to thank the Department of Art History, the Buildings, Landscapes, Cultures Program, LACIS, the Middle East Studies Program, and the Department of Spanish and Portuguese for their support.

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[Lea Stirling](#)





Aerial view of the Villa of Séviac (France). Photograph: medieval.eu

## **"Travelling statuettes and traveling aristocrats? Networks of acquisition in the statuary collection at the late antique villa of Séviac (France)"**

**Public Lecture:  
Tuesday, November 5, 2019  
5:00 PM @ Conrad A. Elvehjem Building, Room L150**

### **Lecture Abstract:**

The luxury décor of the Late Roman villa of Séviac (France) includes mosaics and statuary, including heirlooms, locally-made elements, and imported items. Though most surviving fragments of statuary are physically small, they provide evidence for up to ten marble statues and statuettes, some of which originated in the East Mediterranean. Moreover, an exceptional portrait wearing an Eastern-style toga suggests a connection to the imperial court or administration. The statuary collection

at Séviac provides an opportunity to examine aristocratic networks of acquisition in Southern Gaul around A.D. 400, a period when easy connectivity within the Mediterranean world was declining. Personal travel and networks probably account for the imported items at Séviac.

### **Biography:**

Dr. Lea Stirling is Professor of Classics at the University of Manitoba and held the Canada Research Chair in Roman Archaeology 2002-2012. One stream of her research investigates the role of Roman and late Roman statuary in society. She is the author of *the Learned Collector: Mythological Statuettes and Classical Taste in Late Antique Gaul* (Ann Arbor 2005) and has published statuary from France, Greece, and Tunisia. Another long-term interest is the archaeology of North Africa, and for many years she codirected excavations at the Roman site of Leptiminus (Lamta, Tunisia). She is the editor (with David Stone) of *Mortuary Landscapes of Tunisia* (Toronto 2007).

This event is possible thanks to the generous financial support of the UW Anonymous Fund. The Center for Visual Cultures would also like to thank The Department of Art History, The Buildings, Landscapes, Cultures Program, and The Material Culture Culture Program for their support.

## **Fall 2019 Courses**

\*Other courses may count towards the Doctoral Minor and Graduate/Professional Certificate in the Transdisciplinary Study of Visual Cultures. Please consult with your academic advisor and verify courses with Prof. Paola Hernández, the Director of the Center for Visual Cultures. Questions can be directed to [cvc@mailplus.wisc.edu](mailto:cvc@mailplus.wisc.edu)

### **ART**

#### **Art 908: Critique and Criticism**

Laurie Beth Clark

Thursdays 5:00 PM-8:00 PM

The practice of criticism is undergoing substantial changes, driven by two consecutive “democratizations”, the first (beginning in the sixties) with the opening up of a wide range of ostensibly incommensurate art practices and the second (beginning in the nineties) with the popularity of internet forums for writing about art. The class will explore a range of strategies for providing and eliciting critical feedback on your own work and that of other artists/students.

## **ART HISTORY**

### **Art History 703: Curatorial Studies Colloquium**

Henry Drewal

M 4:00 PM-6:00 PM

This course is designed to introduce graduate students to a broad range of questions, both theoretical and practical, related to curatorial practice. The core of the course is a series of sessions on curatorial strategies. Particular emphasis will be placed on integrative and collaborative approaches to curating a wide variety of material: art, film, music, books, anthropology/culture, archeology, history, geology, zoology, dance, etc. With this ideal in mind, we will bring in a series of experts to engage with each other and with the class on the theories, objectives, and processes of conceiving, designing, and mounting exhibitions, as well as reaching different audiences with both physical and virtual exhibitions. Students will also be introduced to the distinctive collections and resources on campus and in the region.

### **Art History 779: Great Cities of Islam**

Jennifer Pruitt

TR 1:00 PM-2:15 PM

This course offers a comparative study of the foundation and development of five great cities in the history of Islam: Cairo, Istanbul, Delhi, Mecca, and Isfahan. Architectural projects, ornamental idioms, and changes to the urban plan are studied from aesthetic and cultural perspectives. Integrating historical and religious studies, this course highlights the shifting nature of Islamic culture, from the tenth century CE to the present.

## **ASIAN LANGUAGES AND CULTURES:**

### **Asian 763: Studies in Japanese Literature: Kibyôshi**

Adam Kern



TR 11:00 AM-12:15 PM

## ENGLISH

### **English 812: Harlem Renaissance and Afro-Modernism**

Cherene Sherrard-Johnson

R 9:30 AM-12:00 PM

## GENDER AND WOMEN'S STUDIES

### **GWS 340 (Grad level meets with): Contemporary Queer Art & Visual Culture**

Anna Campbell

TR 1:00 PM-2:15 PM

Topics in feminist study of LGBTQ sexualities, considering race, nationality, and time.

## Affiliate & Co-sponsored Events

### **Africa at Noon: A Dynasty of Album Cover Arts**



**Wednesday, October 2, 2019**

**12:00 - 1:00 PM**  
**206 Ingraham Hall**

Lemi Ghariokwu is a pioneering professional album cover designer in Nigeria. He has over 2,000 album covers to his credit, but he is perhaps best known for his collaborations with legendary Nigerian musician and creator of Afrobeat music Fela Kuti. His presentation is about his career, work process, relationship, and collaboration with musical activists.

[Read more](#)

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51<sup>st</sup> Wisconsin Workshop  
**RHYTHMS**  
*This event is free and open to the public*

**Keynote Speaker**  
Marko Pajević  
University of Tartu, Estonia


*Rhythm, Politics,  
and the Human:  
Poetic Thinking and  
the Construction of  
Reality*

September 12-14 2019  
The Pyle Center  
702 Langdon Street

For details, go to  
<https://gns.wisc.edu/event/rhythms-51st-wisconsin-workshop/> or contact Hannah Eldridge (heldridge@wisc.edu) or Sabine Gross (sgross@wisc.edu)

Co-sponsored by: The Anonymous Fund (College of Letters & Science), German Program (Department of German, Nordic and Slavic), Center for German and European Studies, George L. Mosse Program (Department of History), School of Music, Department of Philosophy, Department of Comparative Literature and Folklore Studies, Center for Visual Cultures, Medieval Studies Program, Department of French and Italian, Department of Language Sciences, Department of Communication Arts, University Lectures Committee

Paul Klee, "Kamel in rhythmischer Baumlandschaft" (1920)  
© 2019 Artists Rights Society (ARS), New York



[Read more...](#)

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**"Quilting Memory:  
A Live Action in Charcoal & Muslin"**



This semester, the Division of the Arts welcomes Carrie Hanson as our fall 2019 Interdisciplinary Artist-in-Residence. Her course “From Topic to Topography: The Body, The Environment, and Social Action” is inspired by her use of dance and performance to address environmental, political, and social issues.

On **Friday, September 27**, Carrie and guest artist [Faheem Majeed](#) will lead a hands-on educational experience, “[Quilting Memory: A Live Action in Charcoal & Muslin](#),” beginning at Agriculture Hall (1450 Linden Drive) at 5:00 pm. At this event, participants will create charcoal rubbings of various campus sites, bringing awareness to the history of the Teejop lands on which campus resides.

RSVPs are strongly

encouraged: <https://www.facebook.com/events/514197899397754/>

Please help us spread the word! If you’re unable to attend this event, the fall semester will be full of open workshops, artist talks, panels, and more with Carrie Hanson.

Check out Carrie’s [webpage](#) at [go.wisc.edu/hanson](http://go.wisc.edu/hanson) to see a full listing of [residency events](#). For additional questions, please reach out to Student Programs Coordinator Marina Kelly at [mkelly@wisc.edu](mailto:mkelly@wisc.edu).

**UW-Madison's**



# Spring 2019 Visiting Artist Colloquium

For more information, please visit  
[ART.WISC.EDU/PUBLIC-PROGRAMS](http://ART.WISC.EDU/PUBLIC-PROGRAMS)



[Dylan DeWitt](#)

Wednesday,  
September 11, 2019  
5:00 - 6:15 PM  
2650 Humanities Building  
2nd Floor  
422 N Park Street



[Taekyeom Lee](#)

Wednesday,  
September 18, 2019  
5:00 - 6:00 PM  
2650 Humanities Building  
2nd Floor  
422 N Park Street



[Anthony Lewellen](#)

Wednesday,  
September 25, 2019  
5:00 - 6:15 PM  
2650 Humanities Building  
2nd Floor  
422 N Park Street



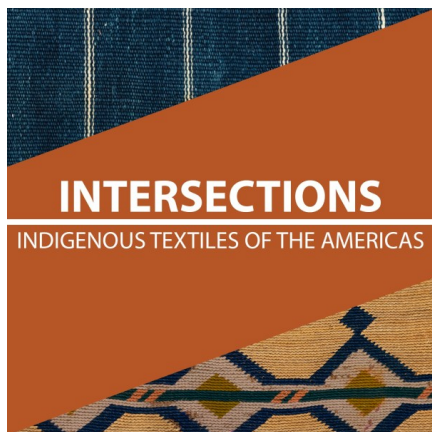
[Glenn Adamson](#)

Wednesday,  
October 2, 2019  
5:00 - 6:00 PM  
2650 Humanities Building  
2nd Floor  
422 N Park Street

## Exhibitions

# Helen Louise Allen Textile Collection

## Intersections: Indigenous Textiles of the Americas



**September 5 - December 6, 2019**  
**Lynn Mecklenburg Textile Gallery**

Indigenous scholars Kendra Greendeer (Ho-Chunk) and Dakota Mace (Diné) co-curate an exhibition exploring material interrelationships among cultures with long histories of exchange across the Americas. Select textiles and objects from the Helen Louise Allen Textile Collection and the Little Eagle Arts Foundation, a Ho-Chunk arts organization, provide a deeper understanding of the intersecting lifeways, movement, and stories of people throughout the western hemisphere and spanning more than a thousand years of history. Learn more at [sohe.wisc.edu/intersections](https://sohe.wisc.edu/intersections).

*Intersections was developed with the*

## Points of Departure: Inspirations from the Helen Louise Allen Textile Collection



**September 18 - November 24, 2019**  
**Ruth Davis Design Gallery**

Former Collection directors Jody Clowes, Martha Glowacki, and David Wells identified a pool of talented regional and national artists to participate in this exhibition project. And while many participants are textile artists, the list also includes makers in a wide variety of styles and mediums.

Artists participating in Points of Departure include Mary Bero (Madison), Craig Clifford (Appleton), Theresa Faris (Madison), Craig Grabhorn (Appleton), Christiane Grauert (Milwaukee), Emelia Haglund (Middleton), Mary Jaeger (New York City), Haichi Jihn (Whitefish Bay), Yevgeniya Kaganovich (Milwaukee), Dakota Mace (Madison), Nirmal Raja (Milwaukee), Bird Ross (Madison), Jason Ruhl (Madison), Maggie Sasso (Saint

support of Jane and David C. Villa.

Francis), Diane Sheehan (Madison), and  
Michael Velliquette (Madison).

## Joint Opening Reception:

**Thursday, September 19, 2019**  
**School of Human Ecology Central Foyer ("The Link")**  
**5:00 - 7:00 PM**

Join show curators, featured artists, and fellow art lovers at a joint opening reception for *Intersections* and *Points of Departure* the evening of [Thursday, September 19](#). The event will be free and open to the public, with light refreshments served.

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## Madison Museum of Contemporary Art

### **Jeffrey Gibson: Like a Hammer**

On view until September 15, 2019

### **Tyanna Buie: After Image**

On view until September 22, 2019

### **Shimon Attie: The Crossing**

On view until September 29, 2019

### **Ray Yoshida: The Spaces in Between**

On view until April 12, 2020

For more information about these exhibitions, please visit

[MMoCA's website](#)

## Opportunities

### **Early Career Researcher Prize**



The [International Association for Visual Culture](#) and the Journal of Visual Culture invite submissions for their Early Career Researcher Prize. Current doctoral students and recent PhDs (within 5 years of degree) may submit original, unpublished essays on any topic related to visual culture. The selected essay will be considered for publication in JVC, pending revisions advised by the committee and the journal's editorial team.

Final selections will be made by a group of IAVC and JVC board members comprised of Brooke Belisle (Stony Brook University), Jill Casid (University of Wisconsin Madison), WJT Mitchell (University of Chicago), Almira Ousmanova (European Humanities University), and Griselda Pollock (University of Leeds), and with the co-directors of the IAVC, Sara Blaylock (University of Minnesota Duluth) and Marija Katalinic (Humboldt University of Berlin).

Submissions of 5000 to 8000 words should follow guidelines and formatting for the [Journal of Visual Culture](#). In addition to an abstract of approximately 100 to 150 words and 5-8 keywords, please include a brief biographical statement (approximately 200 words) indicating graduate institution, degree status, and current contact information.

Manuscripts should be submitted in Word or LaTeX format as a single running document (abstract, keywords, biography, essay) between August 1 and September 30, 2019 to [VCEssayPrize@gmail.com](mailto:VCEssayPrize@gmail.com).

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International Association for Visual Culture  
[IAVC.info](http://IAVC.info)



# Guggenheim Museum 2019-2020 Hilla Rebay International Fellowship

The Guggenheim Museum is currently accepting applications for the Hilla Rebay International Fellowship 2019-2020. This unique multi-site ten-month fellowship provides an opportunity to train in the Curatorial, Education, and Registration Departments at the Solomon R. Guggenheim Museum; the Guggenheim Museum Bilbao; and the Peggy Guggenheim Collection. The fellow will spend a minimum of three months at each site.

The fellowship offers exposure to the operational structure of the multinational museum, as well as rigorous practical museum training experience to individuals interested in pursuing careers in the curatorial field. Each fellow receives funding of \$30,000 (subject to taxes).

*Approximate 2019-2020 dates are as follows:*

September 16 - December 16, 2019: Solomon R. Guggenheim Museum, New York

January 13 - April 13, 2020: Guggenheim Museum Bilbao, Spain

May 6 - July 15, 2020: Peggy Guggenheim Collection, Venice

For more information visit [www.guggenheim.org/internships](http://www.guggenheim.org/internships)

Minimum MA/MPhil in Art History or related academic fields. Doctoral candidates are strongly encouraged to apply. To be eligible, candidates **must** have fluency in spoken and written English, Spanish, and Italian.

Qualified applicants should send a cover letter, resume/CV, two letters of recommendation, transcripts from all universities attended, and 10-page writing sample to **internships@guggenheim.org**. Materials must be in PDF format. Indicate the position title "Hilla Rebay International Fellowship application" in the subject line. Applications must be submitted by or on May 15, 2019.

This annual fellowship is made possible by generous support from the Hilla von Rebay Foundation.

Images: Solomon R. Guggenheim Museum, New York. Photo: David M. Heald © SRGF, New York. Guggenheim Museum Bilbao. Photo: David M. Heald © SRGF,

New York. Peggy Guggenheim Collection. Photo Andrea Sarti/CAST1466.

Solomon R. Guggenheim Museum 1071 Fifth Avenue New York, New York 10128  
0173 Phone 212-423-3500 guggenheim.org

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## MMoCA Student Membership

The [Madison Museum of Contemporary Art](#) is excited to invite students to become members of the museum to gain exclusive access to the museum's exhibitions and special events. Members attend contemporary art programs for FREE throughout the year and support a museum that contributes to the lively atmosphere of State Street and the entire city of Madison.

Through October 18, 2019, MMoCA is offering one-year student memberships for \$20 (regularly \$30). Members enjoy a number of great benefits throughout the year, including:

- Free admission to MMoCA Openings, art talks, avant-garde films, the Gallery Night After Party, and other special events
- Early access to ticket sales for [Chroma](#)
- 10% discount in the Museum Store
- 10% discount at Fresco, the museum's rooftop restaurant, and at all Food Fight restaurants
- Subscription to MMoCA Notes emails and the printed newsletter
- And more!

Upcoming events that are free for members include:

- **Wednesdays, this Fall: Spotlight Cinema.** Madison premieres of critically acclaimed and award-winning documentary and feature films.
- **Friday, October 4, 5-11 pm: [Gallery Night and After Party](#).** Tour the city's vibrant art scene. Keep the Gallery Night fun going at the after party starting at 9 pm at MMoCA. Music by DJ Femme Noir. Art-making, snacks, pizza from The Roman Candle, and a cash bar.
- **Friday, October 18, 6-9 pm: MMoCA Opening** for the 2019 *Wisconsin Triennial*. Music, seasonal hors d'oeuvres and drinks from Fresco, and the opportunity to meet the many artists featured this year.

Students can join [online](#), by phone (608.257.0158 x224), or in person at the museum (227 State Street).

Questions? Contact [betsy@mmoca.org](mailto:betsy@mmoca.org) or 608.267.0158 x224.



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