

Center for Visual Cultures // Late November & December 2019 Newsletter

Center for Visual Cultures <cvc@mailplus.wisc.edu>

Thu 11/21/2019 10:07 AM

To: The Center for Visual Cultures <cvc@mailplus.wisc.edu>

- Late November & December 2019 -



Spring 2020 CVC Courses

CVC required course for Certificate and Minor:

Art History 801: Historiography, Theory and Methods in Visual Culture

Professor Laurie Beth Clark

TR, 5:00 - 7:00 PM, Art Lofts 1274

Potential Electives:

ART 908: Artists as Curators/Curators as Artists

Professor Laurie Beth Clark

Tuesdays and Thursdays 1:45 to 4:15, Art Lofts 1274

Art History 305: Islamic Art and Architecture

*can be taken for graduate credit

Professor Jennifer Pruitt

MWF 12:05-12:55, Elvehjem L140

Art History 500/800: Art and Architecture in the Arabian Gulf

Professor Jennifer Pruitt

Wednesdays, 4:00-6:30 PM, Elvehjem L170

Art History 601: Intro to Museum Studies

Professor Anna Andrzejewski

T 4:00 – 6:30 PM, Elvehjem L170

ASIAN 300: Evangelion

*can be taken for graduate credit

Professor Steven Ridgely

TR, 9:30 – 10:45 AM, Van Hise Hall 594

ASIAN 833: Visual Culture of Early Modern Japan

Professor Adam Kern

TR 11:00 AM – 12:15 PM, Van Hise Hall 495

CL 466: Surrealism 2.0

*can be taken for graduate credit

Professor Sarah Wells

TR 4:00 – 5:00 PM, Sterling Hall 1323

Engl 859: Topics in Interdisciplinary Theatre Studies

Seminar in Postdramatic Theatre

Professor Mike Vanden Heuvel

Tuesdays 3:00 – 6:00 PM, HUM 2261

German 804/948: Culture in 20th Century Berlin

Cross-listed with FR, HIS, PSCI, SOC 804

Professor Pamela Potter

Tuesdays, 4:00 – 6:30 PM

[Please see the CVC website for more information.](#)

Affiliate & Co-sponsored Events



(Re)Imagining Empire

through Art and the Environment

University of Wisconsin – Madison

November 22, 2019 **Memorial Union** (CHECK "TODAY IN THE UNION")

Breakfast (8:15 – 9:00)

Pro(se)seminar: A Collective Creative Adventure (9:00 – 9:40)

Sarah Bond, History, University of Iowa (9:45 – 10:15)

"Animals and Empire: Roman Expansion and Contraction through the Lens of the Arena"

Hanna Golab, CANES, University of Wisconsin – Madison (10:20 – 10:55)

"Epigraphic Poetry and Therapeutic Landscapes of the Graeco-Roman Asklepieia"

Sean Gurd, Classical Studies, University of Missouri (11:00 – 11:45)

"The Varieties of Translation: Presentation and Discussion"

Round table over (provided) boxed lunch (12:00 – 1:00)

"Decolonizing Classics in Our Writing and Teaching"

Coffee and refreshments (3:45 – 4:30)

Keynote Speaker (4:30 – 5:30)

Verity Platt

Cornell University

**"Empire of the Hive: Pliny's Bees and
the Media Theory of Wax"**



This program is a part of the Borghesi Mellon Interdisciplinary Workshops in the Humanities, sponsored by the Center for the Humanities at UW-Madison, with support from Nancy and David Borghesi and the Andrew W. Mellon Foundation. The "(Re)Imagining Empire" Workshop series is sponsored by the Anonymous Fund, Anthropology, Art History, Center for Early Modern Studies, CANES, English, French and Italian, History, History and Politics Workshop, Institute for Research in the Humanities, Integrated Liberal Studies, Medieval Studies, Philosophy, Political Science, and Spanish and Portuguese.



[More information](#)

“Belonging(s)” With Artist Beth Lipman

**HELEN LOUISE ALLEN
TEXTILE COLLECTION**

**Center for Design
and Material Culture**
SCHOOL OF HUMAN ECOLOGY
UNIVERSITY OF WISCONSIN-MADISON



Artist Beth Lipman lives and works in Sheboygan Falls, WI. Her work explores aspects of material culture through still lifes, site-specific installations, and photographs. Mortality, consumerism, materiality, and temporality, critical issues since the inception of the still life tradition in the 17th century, have renewed relevance in her work. In this talk, Lipman will discuss her most recent endeavors, including *House Album*, a selective portrait of the United States that explores issues surrounding agency, identity, and memory. **RSVP to newright3@wisc.edu by Nov. 18 to receive lunch.**



**NOVEMBER 25
12:00PM**

**ELIZABETH
HOLLOWAY
SCHAR HALL**

**5141 NANCY
NICHOLAS HALL**



CELEBRATING OUR PAST, INSPIRING THE FUTURE

VERSES AND FLOWS:

MIGRANT LIVES AND THE SOUNDS OF CROSSING

ALEX CHÁVEZ

Nancy O'Neill Assistant Professor of Anthropology
University of Notre Dame



In his award-winning book *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño* (Duke 2017), Dr. Alex E. Chávez explores the contemporary politics of Mexican migrant cultural expression manifest in the sounds and aural poetics of huapango arribeño, a musical genre originating from north-central Mexico.

In this presentation, he draws on this work to address how Mexican migrants voice desires of recognition and connection through performance, and the politics such desires attain amidst the transnational context of migrant deportability. As a researcher, artist, and participant, Chávez has consistently crossed the boundary between scholar and performer in the realms of academic research and publicly engaged work as a musician and producer. In this presentation, he draws on these experiences to address the politics of his intellectual and creative work and how he engages both to theorize around the political efficacy of sound-based practices, the "voice," and the disciplinary futures of borderlands anthropology.

DECEMBER 5, 2019
SOCIAL SCIENCE ROOM 8417
4:30PM



University Lectures
UNIVERSITY OF WISCONSIN-MADISON

Co-sponsored by

Department of Anthropology
Latin American, Caribbean, & Iberian Studies Program (LACIS)
Chican@ & Latin@ Studies
Center for Visual Cultures

Funding provided by the University Lectures Kemper Knapp Fund

Ordering the Ground (Clark Art Institute).

Talk by Lauren Cannady
Friday, December 6, 2019
2:00 PM - 4:00 PM at the Newberry Library in Chicago

Abstract: A principal objective of my larger project is to identify how knowledge traveled differently—how it was articulated and disseminated via garden design and rococo ornament— in the early modern period. This paper brings to light the role of gardens and their design in the transmission of pre-Linnean botanical knowledge in northern European cities and academic centers, including London, Oxford, Paris, and Leiden. The objects under consideration in this chapter include garden manuals, botanical illustrations, and embroidery pattern books, the latter of which, like the 1676 Nuremburg pattern book in the Newberry's collection, provided designs to embroiders as well as gardeners. Newberry Scholarly Seminars papers are pre-circulated. For a copy of the paper, email scholarlyseminars@newberry.org. Please do not request a paper unless you plan to attend. <https://www.newberry.org/12062019-lauren-cannady-clark-art-institute>

Exhibitions



[MFA Candidates Deanna Antony, Autumn Brown, Abraham Guth](#)

Wednesday, December 4, 2019

5:00 - 6:15 PM

2650 Humanities Building

Plastic Entanglements: Ecology, Aesthetics, Materials

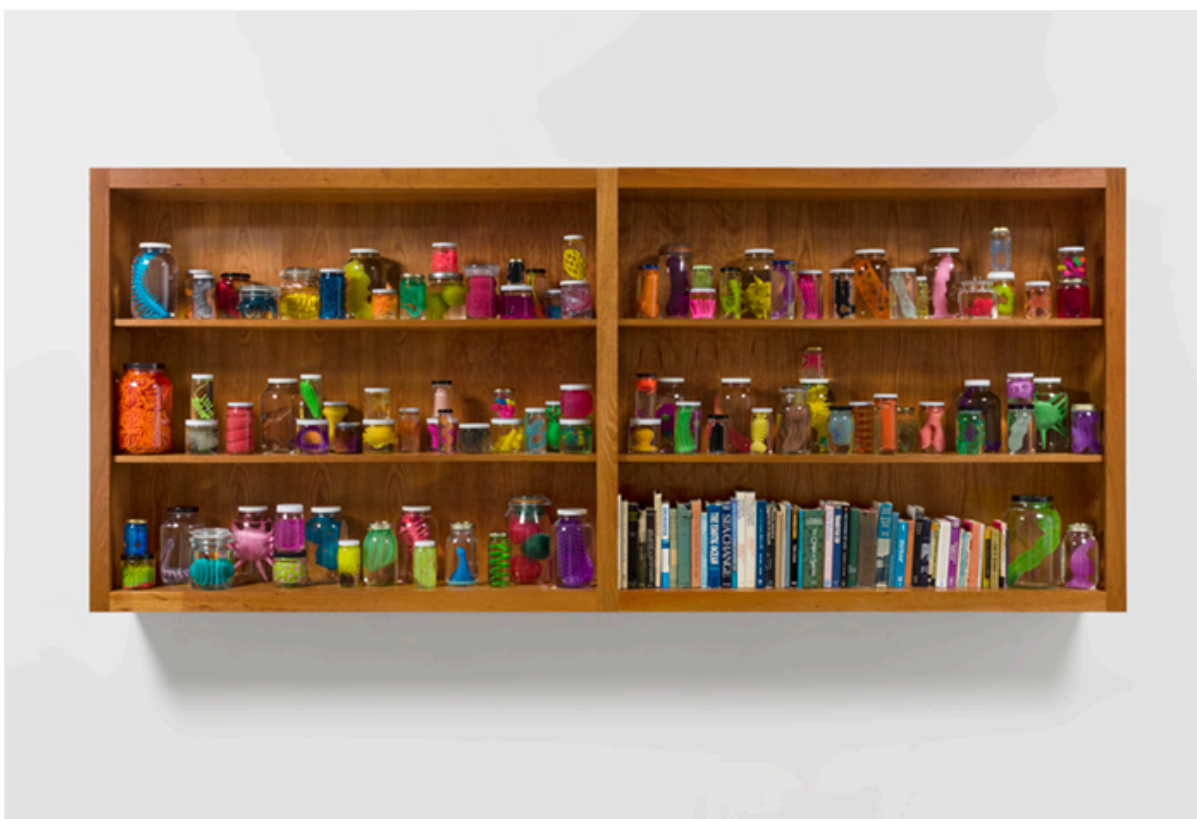


Image: Mark Dion, Institute for invertebrate marine biology, 2017, wood cabinet, plastic and rubber children's toys, sex toys, glass specie jars, and books. Courtesy of the artist and Tanya Bonakdar Gallery, New York.

September 13 to January 5

Pleasant T. Rowland Galleries in the Chazen Museum of Art

Plastic Entanglements: Ecology, Aesthetics, Materials features contemporary artwork investigating the complex cultural and material nexus that is "Plastic."

Organized around the curatorial concept of entanglement - which describes the literal entanglements of animals and plastic detritus as well as the plasticity of global networks - the exhibition assembles artistic investigations of humanity's reliance on a material that is at once ubiquitous and, for that reason, virtually invisible. Featuring an international array of emerging and mid-career artists, *Plastic Entanglements: Ecology, Aesthetics, Materials* argues that plastic globally entangles categories of the aesthetic, the ethical, the material, the technological, and the critical.

[Morehshin Allahyari](#), [Ifeoma U. Anyaeji](#), [Han Bing](#), [Dianna Cohen](#), [Willie Cole](#), [Bonnie Collura](#), [Gisela Colon](#), [Emmanuel Bakary Daou](#), [Mark Dion](#), [Katrin Hornek](#), [Kelly Jazvac](#), [Chris Jordan](#), [Brian Jungen](#), [Pamela Longobardi](#), [Steve McPherson](#), [Zanele Muholi](#), [Vik Muniz](#), [Matthew Northridge](#), [Aurora Robson](#), [Evelyn Rydz](#), [Tejal Shah](#), [Jessica Stockholder](#), [Rebecca Strzelec](#), [Ann Tarantino](#), [Christine Wertheim](#), [Margaret Wertheim](#), [Deb Todd Wheeler](#), [Kelly Wood](#), [Pinar Yoldas](#), and [Marina Zurkow](#).

Organized by the [Palmer Museum of Art](#) of The Pennsylvania State University, and is supported at the Chazen by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

Fabrice Monteiro: The Prophecy



October 5, 2019 to January 5, 2020

Leslie and Johanna Garfield Galleries in the Chazen Museum of Art

Fabrice Monteiro creates characters that emerge from oil slicks, garbage dumps and dry landscapes, and then photographs them to deliver a warning and empowerment message to humanity. The colorful series unquestionably awakens the collective consciousness. Monteiro's goal is to continue his project around the world and thus involve all cultures and all continents in a dialogue on a global scale.

Drop in to tour the exhibit with a docent on these dates:

Thursday 12/5, 12:30 PM

Sunday 12/15, 2:00 PM

Thursday 12/26, 12:30 PM

Thursday 1/2/20, 12:30 PM

Sunday 1/5/20, 2:00 PM

Opportunities

Wisconsin's Own film submissions reminder – closes Dec. 27, 2019

MADISON, Wis. – The [Wisconsin Film Festival \(Festival\)](#) is accepting submissions of Wisconsin's Own films to be shown during the 22nd annual Festival – **April 2-9, 2020** in Madison. The Wisconsin's Own category is for films and filmmakers with Wisconsin connections.

Eligible films must be shot primarily or significantly (at least one-third) on location in Wisconsin and/or one or more of the film's principal creative personnel – i.e., director, producer, screenwriter, lead actor or cinematographer – must be one of the following: born in Wisconsin, a current/former Wisconsin resident for at least one year or an alumni/current student at a Wisconsin school. The Festival welcomes narrative, documentary, experimental and animated works of any length.

The Wisconsin Film Festival uses [FilmFreeway](#), an online submission platform, for its Wisconsin's Own submissions. The deadline for submissions is 5:00 p.m. CST on **Dec. 27, 2019** for any films completed after Jan. 1, 2019.

Submission Process and Entry Fee

Interested applicants should visit go.wisc.edu/wisconsinowns submissions for full details including categories, eligible films, the submission process and submission format. Film entries are \$35 for short films (under 60 minutes), \$45 for feature length films and \$15 for student films of any length.

After Dec. 1, 2019, submission fees for non-students increase to \$55 for feature length films and \$45 for short films.

The Golden Badger Awards

Films that are accepted into the upcoming Festival will be shown to a panel of judges who determine Golden Badger Award winners. Some previous Golden Badger recipients include:

2019:

“Life on the Mississippi” by Bill Brown

“Elephant Path” by Todd McGrain

“Played Out” by James Runde

2018:

“The Blood is at the Doorstep” by Erik Ljung

“FUTURE Language: The Dimensions of Von LMO” by Lori Felker

“Great Light” by Tony Oswald

2017:

“Cliff, Superfan!” by Diane Moy Quon

“Daedalus and Icarus” by Luke Bassuener and Crestwood Elementary School students (Madison, Wis.)

“Lingua Absentia” by Kate Raney and Jeremy Bessoff

For additional winners, visit: wifilmfest.org/awards.

MEDIA CONTACT:

Ben Reiser | Outreach & Community Engagement and Wisconsin's Own Programmer

ben.reiser@wisc.edu | 608-262-6578

WEBSITES:

Wisconsin's Own Submissions: go.wisc.edu/wisconsinsownsubmissions

General Wisconsin Film Festival: wifilmfest.org

The Wisconsin Film Festival is presented by the UW–Madison Division of the Arts in collaboration with the Department of Communication Arts and was established in 1999. As the largest campus-managed film festival in the nation (25,000-30,000 attendees), it is known for its diverse film offerings including American independent, international cinema, documentaries, experimental and avant-garde, restored classics, Wisconsin's Own and children's cinema: Big Screens, Little Folks.

Call for papers for the 13th volume of
Hemisphere: Visual Cultures of the Americas,
which is to be published in Fall 2020.

The title is going to be:

**"Cartographic Infrastructures:
Mapping and the Graphic Arts from 1500 to Present"**

*submissions must be emailed by **March 8th, 2020**, to hmsphr@unm.edu

[Download PDF](#)



THE LOOKING GLASS

CALL FOR PAPERS

33RD ANNUAL INTERDISCIPLINARY GRADUATE STUDENT SYMPOSIUM

GRADUATE ASSOCIATION OF FRENCH & ITALIAN STUDENTS (GAFIS)
DEPARTMENT OF FRENCH & ITALIAN (FRIT)
UNIVERSITY OF WISCONSIN-MADISON

MARCH 27-28, 2020

KEYNOTE: DR. PAOLA BONIFAZIO (UNIVERSITY OF TEXAS-AUSTIN)

The Looking Glass Symposium:

As an object that both receives and casts back the gaze, *the mirror* is an apparatus that is intimately related to reflection, perception, and identification of the self and Other. While gazing at and contemplating the body reflected in *the looking glass*, we are not only confronted with socio-cultural standards of beauty and desirability but also with profound questions of privilege regarding sex, sexuality, gender, race, age, and ability. By placing a device that reproduces sameness alongside difference at the center of our inquiry, we intend to examine questions surrounding reflection, the gaze, spectatorship, selfhood, self-representation, doubles, and mirror images. At *The Looking Glass* Symposium, we propose a dynamic exploration of literature, film, theater, music, performance art, figurative art, and history as reflections of the human experience. It is our aim to provoke lively intellectual exchange in discussing what kind of mirror images humanistic works portray: shining and crystal clear ones; distorted or warped ones; cracked or broken ones; painted or embellished ones; etc.

Submissions Encouraged from Graduate Student Scholars in:

- Literature & Foreign Language
- Film, Media & Visual Culture Studies
- Theater, Music & Performance Studies
- Art, Art History & History
- Philosophy & Religious Studies
- Feminist, Gender & Queer Studies
- Critical Race, Postcolonial & Cultural Studies
- Aging & Disability Studies
- Intersectional Studies

Presentations will be 20 minutes long & in English.

To Submit an Abstract:

Please email Hilary Emerson & Caitlin Schaer at gafis2020@gmail.com by January 11, 2020 with:

- name, academic affiliation & email address
- title of presentation & 250-word abstract

Call for papers for the
Wisconsin Slavic Conference

Theme: Memory and Culture
April 3-4, 2020
University of Wisconsin-Madison

Abstracts for 20-minute papers on any aspect of Slavic literatures, cultures (including film, music, theatre, visual art, etc.), linguistics, and history are invited for the annual Wisconsin Slavic Conference. Comparative topics and interdisciplinary approaches are welcome and encouraged. The conference will be held at the University of Wisconsin-Madison on Friday and Saturday, April 3-4, 2020.

Recent conference programs are available on the 2019 Wisconsin Slavic Conference website at <https://gns.wisc.edu/event/wisconsin-slavic-conference>

To present a paper at the Wisconsin Slavic Conference, please submit a proposal by **January 18th, 2020**. You can submit proposals by email to: **Cecil Leigh Wilson, leigh.wilson@wisc.edu AND Brian Kilgour, bkilgour@wisc.edu**

A complete proposal consists of:

1. Author's contact information (name, affiliation, telephone, and email).
2. Paper title
3. 200-300 word abstract
4. Equipment request (if necessary)

Please include "Wisconsin Slavic Conference" in the subject line of your email. All submissions will be acknowledged and considered.

Consuming Early Modernity

**Call for papers for the Fourth Annual Symposium of the
Graduate Early Modern Student Society**

Friday, April 17, 2020

University of Wisconsin-Madison

The early modern world was an engine of consumption. The printing press nourished expanded reading publics. Transatlantic trade fueled burgeoning capitalist markets. Royal patronage underwrote new audiences for the arts. Though these cases represent extremely divergent forms of consumption, all tap into the pleasures – and perils – of amalgamating a foreign element into the self. Indeed, some of the fiercest early modern debates revolved around problems of consumption. When congregants took communion, did they really ingest the body of Christ? What political dangers were fomented in cafes, where everyday people drank exotic beverages while perusing broadsheets? How did the advent of an urban bourgeoisie armed with profit and buying-power threaten established social hierarchies? For early modern people, consumption simultaneously embodied instability and salvation, liberty and subjugation. It highlighted both the porosity of human boundaries and the potential freedom of self-fashioning. Whether purchasing potatoes or plays, pamphlets or plantations, early modern actors drove a global network of consumption that molded the material and ideological contours of their world.

The Graduate Early Modern Student Society (GEMSS) at the University of Wisconsin – Madison invites papers exploring these issues to be presented at its fourth annual symposium. We seek to foster an interdisciplinary dialogue among graduate students interested in early modernity however defined. Possible areas of study include, but are by no means limited to:

- *Area Studies*
- *Art and Art History*
- *Communication Studies*
- *Critical Race Theory*
- *Film Studies*
- *Gender and Sexuality Studies*
- *History*
- *Literature*
- *Political Theory*
- *Religious Studies*
- *Science and Technology Studies*

- *Theatre and Drama*

We welcome submissions by graduate scholars from the University of Wisconsin – Madison and fellow universities. Unfortunately, we are unable to provide travel funding or accommodations. Presentations will be limited to 15-20 minutes and must be in English. Please email abstracts of 300 words or fewer, along with your name, academic department, and a brief biographical statement in PDF format to Alice Coulter Main (amain2@wisc.edu).

The submission deadline is Friday, January 31, 2020.

Representation, Materiality, & the Environment

Call for papers for the 45th Annual Art History Graduate Student Association
Symposium at the
University of California, Santa Barbara

Friday, April 24, 2020
UC Santa Barbara campus

Interested applicants should submit a **300 word abstract and a current CV** to ucsbHAA2020@gmail.com by no later than **January 15, 2020**. Successful applicants will be notified of acceptance in early February.

[Download full CFP](#)

a2ru Emerging Creatives Student Summit 2020

RISE UP

RISK SOMETHING REAL **FEB 20-23, 2020**



Featuring:

Chuck D - Frontman of revolutionary rap group *Public Enemy*, Hip-Hop Icon, Author, Artist, Activist & 2019 Woody Guthrie Prize winner.

Dr. Nikki Taylor - Professor and Chair - History Department, Howard University. Author of "Frontiers of Freedom: Cincinnati's Black Community 1802-68", "America's First Black Socialist: The Radical Life of Peter H. Clark", and "Driven Toward Madness: The Fugitive Slave Margaret Garner and Tragedy on the Ohio".

Jamil Jivani - Community Organizer, Scholar, Teacher, & Author of "Why Young Men: Rage, Race and the Crisis of Identity".

More Info: a2ru.org/events

Enlightening, inspiring, and educational activities and events provided by:

The National Underground Railroad Freedom Center
Elementz
Dayton Dance Company
MUSE - Cincinnati Women's Choir

TransOhio
Cincinnati Contemporary Arts Center
St. Vincent Depaul
Starfire

- Event Sponsors -

a2ru
ALLIANCE FOR THE ARTS
IN RESEARCH UNIVERSITIES

University of
CINCINNATI | OFFICE OF RESEARCH

a2ru is now accepting applications from students and faculty to participate in the [2020 Emerging Creatives Student Summit](#) - an intensive, working summit with experts and fellow students of all disciplines across the country to explore and tackle challenges in interdisciplinary teams around the theme, *RISE UP!*

Risk Something Real.

Open to undergraduate and graduate students of [a2ru partner institutions](#). There is no fee to attend the summit; student or student's institution is responsible for travel and board - some meals provided as part of the Summit experience. A limited number of [student travel grants](#) and [a2ru scholar awards](#) are also available. For more info on the event, guest speakers and performers, and to apply, visit the [summit website](#).

Applications due January 20!

HOTEL INFO

21c Museum Hotel

609 Walnut Street
Cincinnati, OH 45202
Phone: +1 (513) 578-6600

*a2ru group rate: \$169/night
(+ State Occupancy Tax: 10.5%; State Sales Tax: 7%)*

Reservation deadline: January 20, 2020

If you are having trouble with the above link, contact Sales Coordinator, Alicia Miller to book your rooms – amiller@21chotels.com or 513-578-6616 and mention a2ru for the special rate.

The Ringling

Summer 2020 Paid Internship Program

The John and Mable Ringling Museum of Art Summer Internships

The John and Mable Ringling Museum of Art in Sarasota, Florida, will be offering paid internships to be held for ten weeks, from June 1 - August 7. The Ringling is part of Florida State University and serves as the State Art Museum of Florida. Located on a 66-acre site overlooking Sarasota Bay, it consists of an art museum, circus museum, historic home, theater, and research library.

Summer internships at the Ringling combine practical, hands-on experience working on a project for a specific department with exposure to all aspects of the Museum's operation.

The internships are in the following departments:

Admissions

Archives

Conservation

Education

Grounds

Interns earn \$11.50 per hour (less taxes) and are paid bi-weekly. Interns are responsible for their own housing (the Museum will assist with locating nearby rentals).

International applicants must have a current US Visa and be eligible to work in the US. The positions require fingerprinting. The Museum encourages students from all backgrounds to apply and is committed to a culturally diverse group.

Education requirements, additional information and application materials may be found on the Museum's website at

<https://www.ringling.org/internships-fellowships>

The application deadline is February 15, 2020.

[Download PDF](#)

The Saint Louis Art Museum is once again offering four, full-time, paid internships.

The internship is open to current students and 2020 graduates of graduate programs in art history or related fields and to upper-class students in art history (or related) undergraduate programs.

The applications will be open starting in mid-December and can be found here: <https://www.slam.org/careers-opportunities/>.

Interns will be placed within the division of Curatorial Affairs and Museum Programs and will work with one of our seven curatorial departments or with the department of Learning & Engagement. Possible projects include:

American Art:

The American department requests a summer intern to assist with research for a Cold War exhibition that will bring a socio-political perspective on a wide range of American art produced between 1939 (Hitler-Stalin pact) and 1963 (assassination of Pres. Kennedy). The intern's project will entail researching primary sources for information on specific objects, social/political contexts, artist group and gallery histories, national annual juried exhibition histories, and contemporaneous reviews, as well as creating/maintaining files and organization for this information.

Arts of Africa, Oceania, and the Americas:

The intern in the Department of the Arts of Africa, Oceania, and the Americas will primarily research and catalog historic Native American art, focusing on the Donald Danforth Jr. Collection of Plains and Plateau art. The intern will also contribute to projects on African or Oceanic art as needed.

European Art to 1800:

This project involves research on the Weil Collection and the Renaissance Studiolo in preparation for the reinstallation of one of the European galleries.

This gallery will be reimagined to be in the style of an Italian Studiolo. For this, the intern will conduct further research on objects in the Weil Collection, as well as research on the idea of the Renaissance studiolo and how other museums has designed their collection installations with this idea in mind.

Modern Art:

The intern in the Department of Modern and Contemporary Art will support research for the museum publication, due out in 2022, *German Expressionism at the Saint Louis Art Museum: The Paintings*, a catalogue of the museum's German Expressionism collection. Responsibilities include compiling exhibition histories and bibliographies for the featured paintings and writing about research discoveries for the museum's blog. The intern will also support the department as a whole by writing interpretive text for the permanent collection galleries and cataloguing collection objects for promotion to the online search portal.

Multigenerational Learning:

The intern will assist Multigenerational Learning staff in implementing the Summer Youth SmART program, which serves approximately 2,000 youth from St. Louis-area community organizations and summer camps. They will help to train and oversee our Museum Teen Assistants, who lead tours and art activities for youth groups during the summer. They will also assist staff with coordination of scheduling and training of volunteers, in addition to administering surveys of attendees at SLAM Underground, Family Sundays, and/or Art Hill Film Series. *Please note that this internship will require some Friday evening and/or Sunday afternoon hours to assist with administering program evaluations.

To apply, candidates will fill out a general internship application. Candidates will be considered for specific projects based on qualifications and project needs.

Please forward this to any colleagues you feel might like this information, as well. I am happy to answer any questions regarding the program, specific projects, or the application that you or your students might have. Please feel free to email me at kalina.irving@slam.org.



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Madison, WI 53706

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