

Center for Visual Cultures // September 2020 Newsletter

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

Thu 9/3/2020 9:33 AM

To: Sara Champlin <schamplin@wisc.edu>

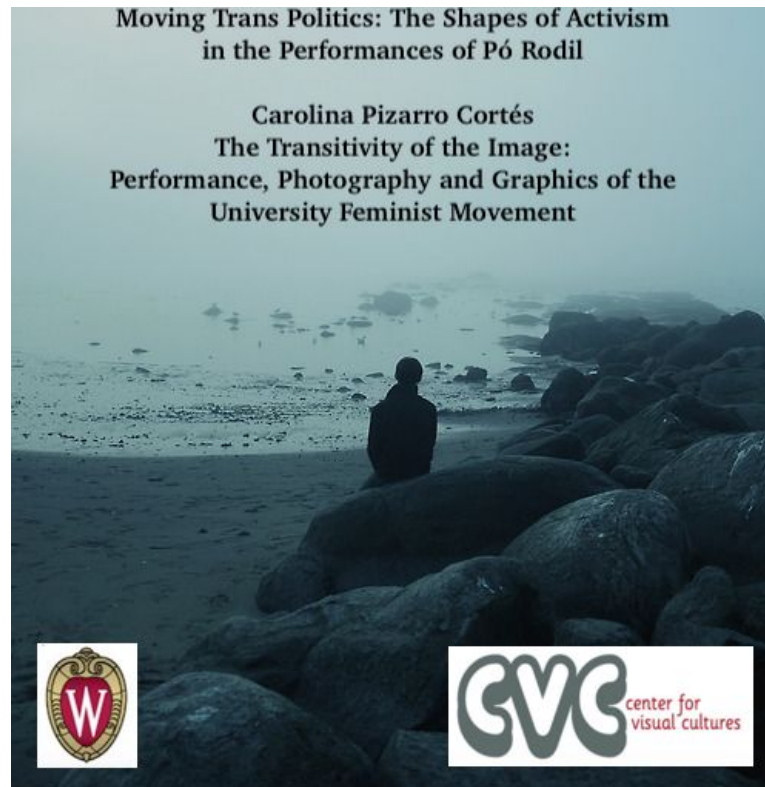
- September 2020 -



**Vulnerable Bodies:
In the Wake of the Human**

Allyson Nadia Field
**The Speculative Archive: Early African American
Cinema and Film Historiography**

Ramón Rivera-Servera



Dear Visual Cultures Community,

This academic year is unlike any other. As we live through COVID-19 that has transformed, and continues to impact our lives, we are also in the middle of civil unrest, confronting police brutality and systemic racism in our nation and in our own cities across Wisconsin. The CVC is committed to keeping these important topics alive in our ongoing conversations. As we move to an all-virtual lineup this year, we see this as a way to continue and strengthen our interdisciplinary work. While some events that we had originally planned to host this year had to be postponed due to the fact that they would best be delivered face-to-face (installations, performances, and a symposium), we are still very proud to welcome you to our virtual lectures and workshops that will explore a variety of topics on vulnerable bodies, social unrest, and feminist protests. I also invite you to visit our newly designed website where all our information about guest-speakers and links to our live events will be easily accessible.

I hope to see many of you in our virtual events this year.

Paola Hernández,
Director

CVC Fall 2020 Programming

"Vulnerable Bodies: In the Wake of the Human"

This year-long theme confronts the complex relationships between the able-ist norms of visual cultures and abject, queer, disabled, erased, as well as traumatized bodies. Coinciding with the 30-year anniversary of the Americans with Disabilities Act (ADA), we envision an interdisciplinary platform that can inform and dialogue with a variety of approaches from feminist queer crin

platform that can inform and strategize with a variety of approaches from feminism, queer, crip, critical race, and disability theories, to performance, trauma, and memory studies that question how bodies are visualized, surveilled, imagined, exploited, or negated. Bodies bring forth the possibility of connecting worlds and networks often held apart and of understanding how neoliberal (racial and carceral) capitalism does not just regulate both ability and disability but also produces precarious and vulnerable bodies. With these terms, our lineup focuses on a wide variety of approaches to how art, objects, and bodies are both regulated by and resist against dominant systems of power.

Allyson Nadia Field



Zoe Leonard, The Fae Richards Photo Archive, 1993-1996.

"The Speculative Archive: Early African American Cinema and Film Historiography"

Public Lecture:
Thursday, September 24, 2020
4:00 PM Zoom Webinar

Link Forthcoming

Lecture Abstract:

While African Americans produced films starting around 1909, no prints or fragments survive prior to 1920. This cinematic absence—a lost decade—is a great challenge for Black visual historiography, but also offers an opportunity for a more flexible and imaginative reconstruction of Black filmmaking practices, something that a number of contemporary artists have taken advantage of. Through a focus on William Foster, a well-known yet elusive figure in American film history, this talk considers how a speculative archive can be mobilized not only to give form to what's absent but also to create the visual material anew. With Foster, as with other early Black filmmakers whose work is lost or only survives in scant fragments, I'm interested in how what we can't see informs what we do see—and what happens when we focus on these zones of absence. The speculative archive attempts to account for these absences, restoring their presence to film history and, in doing so, to enable them to speak to the concerns of Black filmic representation and authorship that extend to today.

"Something Good-Negro Kiss: Rediscovering Early Film, Reassessing Racialized Performance"

**Workshop:
Friday, September 25, 2020
1:00 PM Zoom Meeting**

***To attend the workshop, please RSVP to cvc@mailplus.wisc.edu.
All are welcome!**

Workshop Abstract:

In 2017, the film archivist at the University of Southern California discovered a c.1900 nitrate film print of an African American couple laughing and embracing repeatedly in a naturalistic and joyful manner—an incredible departure from the racist caricatures prevalent in early cinema. After some detective work, the film was identified as *Something Good-Negro Kiss*, made in Chicago in 1898 by William Selig with well-known vaudeville performers Saint Suttle and Gertie Brown. The film was named to the National Film Registry in 2018 and received widespread attention, including from a number of high profile celebrities drawn to the film's moving depiction of Black love that continues to resonate. This attention led to further rediscoveries of Black performance in early films, thought lost. Taken together, these early film artifacts require a radical rethinking of the relationships between race, performance, and the emergence of American Cinema. And they have much to tell us about the cinematic expression of African American affection and how it can serve as a powerful testament to Black humanity at a time of rampant misrepresentation.

Biography:

Dr. Allyson Nadia Field is a scholar of African American cinema, her work combines archival

research with concerns of film form, media theory, and broader cultural questions of representation across periods and practices. She is the author of *Uplift Cinema: The Emergence of African American Film & the Possibility of Black Modernity* (Duke University Press, 2015) and co-editor with Jan-Christopher Horak and Jacqueline Stewart of *L.A. Rebellion: Creating a New Black Cinema* (University of California Press, 2015). She also served as a co-curator of the L.A. Rebellion Preservation Project of the UCLA Film & Television Archive. With Marsha Gordon, she is the co-editor of *Screening Race in American Nontheatrical Film* (Duke University Press, 2019). Her current book project is on African American film historiography, the challenge of evidence, and the “speculative archive.”

Sponsors:

Both events are free and open to the public. They are possible thanks to the generous financial support of the Anonymous Fund.

The Center for Visual Cultures would also like to thank The Department of Afro American Studies, Communication Arts, English, and The Wisconsin Center for Film and Theater Research.

Ramón Rivera-Servera



“Moving Trans Politics: The Shapes of Activism in the Performances of Pó Rodil”

Public Lecture:

Date & Time TBD

Zoom Webinar

Link Forthcoming

Lecture Abstract:

A look into the movement-based practices of performance artist and activist Pó Rodil with a focus on how aesthetics shape discourse and action around the politics of gender in Puerto Rico.

Looking at performance in circulation from the queer club to the protest site, this lecture advances

a theory of trans choreopolitics in contemporary Puerto Rico.

"Choreographing Revolutions: On the Kinesthetic Dimensions of the Political"

Workshop:
Date & Time TBD
Zoom Meeting

***To attend the workshop, please RSVP to cvc@mailplus.wisc.edu.
All are welcome!**

Workshop Abstract:

Using the Summer of 2019 protests in Puerto Rico as a case study, this workshop looks at performance studies theories of movement to understand political action. We will look at the kinesthetic dimensions of protest performance—from logistical mapping of group actions to the shared intimacies of touch.

Biography:

Dr. Rivera-Servera's research focuses on 20th and 21st Century performance in North America and the Caribbean with special emphasis on the ways categories of race, ethnicity, gender, and sexuality are negotiated across national borders through migratory circuits of circulation and exchange. His work documents a wide array of performance practices ranging from theatre and concert dance to social dance, popular music, fashion, and speech. He has published extensively on queer latinidad, dance, sexual politics (*Performing Queer Latinidad: Dance, Sexuality, Politics*-Michigan Press, 2012) and most recently *Solo/black/woman: Scripts, Interviews, and Essays* (co-edited volume, Northwestern University Press, 2013) as well as *Blacktino Queer Performance: An Anthology of Scripts, Essays, and Interviews* (Duke UP, 2016).

Sponsors:

Both events are free and open to the public. They are possible thanks to the generous financial support of the Anonymous Fund.

The Center for Visual Cultures would also like to thank The Department of Spanish and Portuguese, Art, Interdisciplinary Theatre Studies, The Latin American, Caribbean and Iberian Studies Program (LACIS), Afro American studies, and The Women's and Gender Studies Consortium.

[Carolina Pizarro Cortés](#)





"The Transitivity of the Image: Performance, Photography and Graphics of the University Feminist Movement"

Public Lecture:
Friday, November 6, 2020
4:00 PM Zoom Webinar

Link Forthcoming

Lecture Abstract:

In 2018, the struggle of the feminist university movement occupied for several months an important part of the Chilean news agenda, both for the forcefulness and seriousness of its demands and for its organization and political effectiveness. A significant part of its visibilization strategy -as happened with previous student movements in 2006 and 2011- was achieved through the deployment in the public space of artistic forms of protest, from the exhibition of canvases to performance, including intervention in the body of the demonstrators (artivism, Adelaide Mazwarira). The art actions of the students, among which I highlight the performative ones, participate in the ephemeral quality of the present moment of the march, but they are also conserved in the registers. They give rise to at least three "referential" archives, two external and one of their own: the photos taken spontaneously by the march's participants; the journalistic photographs, whose primary objective is communication in the press and which is adapted to the editorial agenda of each medium; and, finally, the photos taken by the members of the movement - particularly by the art students-, which are conceived at the same time as a record of the act of protest and its continuation. Probably the first archive, but certainly the journalistic archive and the own archive of the students, are integrated into a dynamic and complex circuit of image circulation, characterized by transitivity (Guadalupe Álvarez de Araya). I distinguish at least four moments of this circuit: (1) The controlled diffusion of journalistic photography, characterized by the cutting of the event and the anchoring of the image through the informative/interpretative text; (2) the alternative diffusion of one's own photographs that amplify both the aesthetic effect and the political content of the artistic actions deployed in each event; (3) the a posteriori appropriation of

political content of the artistic actions deployed in each event, (3) the a posteriori appropriation of both registers, which continues its circulation in other media or supports such as social networks and publications, and (4) the creation of new images from the photographic archives, which dialogue with and reinterpret them. The present work attempts to briefly outline this route through an approach to these four stages, understanding them as moments in a process of generating a visual identity.

"Social Movements in Images: Protest and Visuality in Latin America"

Workshop:
Friday, November 6, 2020
12:00 PM Zoom Meeting

***To attend the workshop, please RSVP to cvc@mailplus.wisc.edu.
 All are welcome!**

Biography:

Carolina Pizarro Cortés is Professor at the Instituto de Estudios Avanzados (IDEA), University of Santiago, Chile. She is the director of the Master degree in Latin American art, philosophy and culture and Coordinator of the editorial project "Colección IDEA." After receiving her PhD in Literature at the University of Konstanz, Germany, she received a postdoctoral research fellowship at the University of Santiago under the supervision of Prof. Dr. Ana Pizarro. Her main research interests include contemporary Latin American culture, with an emphasis on the constitution of historical imaginaries. She has published *Nuevos Cronistas de Indias. Historia y liberación en la narrativa latinoamericana contemporánea* (2015) and *Revisitar la catástrofe: prisión política en el Chile dictatorial* (2016, ed. with José Santos Herceg). She is the main researcher of the project *Formas narrativas del testimonio: relatos de prisión política en Chile, Argentina, Brasil y Uruguay*.

Sponsors:

Both events are free and open to the public. They are possible thanks to the generous financial support of the Anonymous Fund, the International Studies Program, and LACIS.

The Center for Visual Cultures would also like to thank the Department of Spanish and Portuguese, LACIS, Research Centers and International Programs, the Department of Gender and Women's Studies, The Women's and Gender Studies Consortium, Art, Art History, Communication Arts, the Center for Humanities, Institute for Research in the Humanities, and the Center for Culture, History, and Environment.

Fall 2019 Courses

*Other courses may count towards the Doctoral Minor and Graduate/Professional Certificate in 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 also be directed to cvc@mailplus.wisc.edu

Required CVC Course for the Certificate and Minor

Art History / Afro-American Studies 801: Historiography, Theory and Methods in Visual Culture

Professor Jill Casid

This seminar is the core requirement for the graduate minor in the transdisciplinary study of visual cultures. The seminar charts the formation and history of the dynamic, multi-stranded, and still changing field. It seeks to build a practice-based knowledge of the theories and methods important to the field's formation as well as those driving the field's future.

Potential Visual Cultures Electives

ART

Art 908, Section 001: Sustainability and Resilience and/in the Arts

Professor Laurie Beth Clark

In the light of the 2020 pandemic, there is an increased urgency to consider how human beings foster resilience and cope with uncertain futures. Through readings and projects, this course will explore the ways that artists engage with ecological issues, social precarity, and other planetary vulnerabilities. We will look at the work being created in multiple arts media that explores environmental themes and/or participates in resilient practices. We will consider the ways that artists collaborate with one another and with scientists and social scientists to propose pragmatic responses to biopolitical crises, as well as the ways that individual projects that may be less practical or more poetic can still contribute to social change. A further consideration of the course is the sustainability of arts and critical practices in and of themselves, from healthy materials to healthy relationships and healthy institutions: How do we devise ways of working and being that we can sustain across a lifetime?

ART HISTORY

Art History 415 / 715: Image and Text in Medieval Manuscripts

Professor Thomas Dale

One of the most significant technological innovations in late antiquity was the invention of the parchment manuscript (hand-written book) as principal vehicle for the dissemination of written word and the visualization of knowledge. This course offers an introduction to the art of medieval manuscript illumination from ca. 400 to 1500. We discuss such celebrated manuscripts as the Book of Kells (c. 800) and the Très Riches Heures of Jean Duc de Berry (ca. 1400). Students will be introduced to essential tools for identifying and interpreting manuscript illuminations and their texts, drawing on original examples in the collection of the Chazen Museum of Art, UW Special Collections, and the Newberry Library in Chicago. Particular emphasis will be placed on the relationship between images and texts, and the ways in which the figural and ornamental decoration contribute to the meaning and function of the manuscript within specific theological,

liturgical, devotional, institutional and ideological contexts. We will touch on a wide range of topics, including monsters and marginalia, bestiaries and books of natural history, books of hours and lay devotion, the macabre, mappaemundi (world maps) and scientific diagrams, romance literature and luxury liturgical books made for prelates and emperors. We will also explore the material, phenomenological and performative aspects of medieval books. We will also create an exhibition of medieval manuscripts depicting Jerusalem (in facsimile) for the Kohler Art Library to complement the Medieval Studies thematic programming on Jerusalem in the Medieval and Modern Imagination. One class per week will be devoted to lectures; the second class to discussion. Evaluation will be based on class participation, catalogue entries, and a research paper.

Art History 800 / 500 / DS 642: Taste

Professor Preeti Chopra

This seminar will explore the idea of taste – both “good” and bad”, in “popular” and “high” culture – drawing on materials from diverse parts of the globe. We will read both historical and theoretical works on the idea of taste, and examine works that could include architecture, landscape, art, articles of clothing and public space. The readings will be drawn from a wide range of disciplines including architectural history, art history, anthropology, sociology, and material culture.

Art History 815: Medieval Monsters

Professor Thomas Dale

Dragons, unicorns, dog-heads, werewolves, hell-mouths, and one-eyed giants are among the many monsters which populate the medieval and neo-medieval imagination. They evoke simultaneously wonder, delight, horror and fear with their manifold hybrid combinations of species and bodily distortions. This seminar explores the origins and distinctive meanings and functions of monsters in medieval art and culture. It is premised on the concept of the monster as product of the imagination that elicits thought about the human condition and the blurred boundaries between the animal and the human, a necessary corollary to humanity. The term “monster” derives from the Latin word ‘monstrare’—to show or demonstrate—and since the early Middle Ages, monsters have been understood in European culture as manifesting through outward bodily form spiritual deformity or sin, supernatural or diabolical beings, the foreign or the other, and the unknown. We will be looking at the intersection of natural history writing and images, religion and theology, politics and race. The visual images are the primary sources we are focused on, but we will also introduce important literary texts and historical sources, and we will read broadly across the disciplines of Medieval Studies. We will look at beasts and monsters in illuminated bestiaries, at caricature and physiognomic deformity, at monsters in monastic cloisters, at monsters, gender and sexuality, at the Plinian “monstrous races” and Wonders of the east, at monsters on maps, at the extension of monsters to the New World in the Age of Exploration, at “grotesques” and artistic invention, and finally at the revival of monsters in Neo-medieval imagination of the nineteenth and twentieth centuries, ranging from the gargoyles of Notre-Dame to the orcs of Tolkien’s Lord of the Rings. Evaluation will be based on regular participation in class discussion, an annotated bibliography, two oral presentations on a research paper, and a final research paper.

ENGLISH

EL 833: Media Theory, Literary Studies

Professor Sarah Ann Wells

This graduate seminar analyzes major debates and terms of media theory over the long

The graduate seminar analyzes major theories and terms of media theory over the long 20th century. “A medium is a medium is a medium”: what exactly does Friedrich Kittler have in mind with this famous tautology? We will read approaches to the concept of medium — including medium specificity, material metaphor, intermediality, prosthesis, camera reality, and adaptation — by Siegfried Kracauer, Walter Benjamin, Sergei Eisenstein, Mary Ann Doane, Siegfried Zielinski, Niklas Luhman, Haroldo de Campos, Kaja Silverman, Gilles Deleuze, N. Katherine Hayles, Eduardo Cadava, Robert Stam, and more. We will also be reading a few works of literature. Media theory provides an entry point to defamiliarize literary studies and query its premises, but we will also consider the inverse: the extent to which literary studies might afford specific operations and concepts to finetune or trouble media theory.

In this context, modernism offers a specific inflection point, for reasons both historical and disciplinary — media theory has rapidly transformed the field of modernist studies over the last decade. Students working in other periods are encouraged to bring the specific histories of the media ecologies and materialities they study (e.g., stone, broadside, codex, computer screen) to the table. A final overarching goal is to consider how practical criticism — the stuff of our conference presentations, seminar papers, and publications — mediates between media theory and literary studies. Course requirements: a research paper, a book review, and frequent and active course participation/discussion-leading.

English 859: Documenting Lives Through Theatre and Performance: A 20th-21st Centuries Study of the Americas

Professor Paola Hernández

In this practice-based course students will learn the historical and theoretical foundations of documentary theatre and performance. We will investigate how the performing arts as ephemeral cultural forms are used to revisit history, to offer multiple explanations of an event, or to confront different versions of truth. Through different case studies from the Americas, this course will focus on how material objects and archives—photographs, videos, and documents such as witness reports, legal briefs, and letters—come to life in a new type of documentary theatre. The course will explore the dimension of an object’s meaning, how it can be expanded and reinterpreted on stage, and how onstage interpretations of physical objects help to generate an affective relationship between actor and the audience. Ultimately, students will study a range of interpretations of how documentary theater can not only help conceptualize the idea of self in today’s society, but also proclaim a new mode of testimony through theatrical and embodied practices.

ITALIAN

Italian 452: Italian American Cinema

Professor Patrick Rumble

A survey of Italian American Film and Television, from the Early Cinema to the present. Films and TV programs engaging with the Italian American Experience will be studied within the cultural, historical, literary and ethnic contexts of North America. Screenings will include *The Godfather*, *Goodfellas*, *Household Saints*, *Do the Right Thing*, *The Sopranos*, and others. Taught in English. Open to all students.

PORTUGUESE

Portuguese 642: Topics in Luso-Brazilian Culture: Portuguese Visual Cultures, 1880-present

Professor Ellen Sapega

In this course, we will examine various aspects of Portuguese visual culture from the late nineteenth century to the revolution of 1974 and its aftermath. The course content will be divided in to units that include: commemoration and public art, cinema, advertising, photography, caricature, political posters, radio and television, and folklore. Theoretical readings will include essays by W. T. J. Mitchell, John Berger, Nicholas Mirzoeff, Tony Bennett and Marita Sturken. Students will write two short papers (3-4 pages) and will develop a longer final project. They will also be required to organize several oral presentations throughout the semester. The class will be taught in Portuguese.

THEATRE & DRAMA

Theatre 731: Advanced Theatre History – 500 BCE-1700

Professor Mary Trotter

In this course we will take a fast-paced journey through about 2500 years of (mostly) western dramatic literature and theatre practice. Each week we will explore a different tradition of theatre practice through historical and critical readings and read at least one dramatic text. By taking this course you will 1) gain a foundational understanding of how theatre was written, performed and received in several major historical periods; 2) read significant dramas from diverse periods, nations and genres; 3) gain exposure to different modes of theatre historiography, criticism and theory through reading and discussion of secondary texts.

No previous knowledge of theatre history is required to take this course, but both novices and old pros of theatre studies will have an opportunity to gain a richer understanding of how drama, theatre and performance functioned within the art, politics and culture of particular communities, and how their innovations, prejudices, discoveries and traditions continue to shape how we think about theatre, performance and the world today.

Theatre traditions we will explore include: Classical Greek Theatre, Classical Indian Theatre, Roman Comedy, Noh Theatre, Medieval Theatre, Early Modern English Drama, Golden Age Spanish Theatre, Commedia dell 'Arte, Early Opera, French neoclassicism, and theatre of the English Restoration.

Affiliate & Co-sponsored Events



8th Annual Conference - Online!

Starting October 15, 2020

The [Alliance for the Arts in Research Universities \(a2ru\)](#) invites you to join us for the **2020 a2ru national conference, Land & Equity: The Art and Politics of Place**, to be held online and hosted by the University of Wisconsin–Madison, starting **Thursday, October 15**. The a2ru National Conference is an opportunity for practitioners and researchers from across the higher education spectrum to share innovations and perspectives in the arts.

The 2020 theme Land & Equity considers how our work as artistic, scientific, and humanist researchers and educators is defined by the land on which we find ourselves, and asks who has access to that land and its resources? In turn, we will examine how our art, research, and teaching impacts the places and spaces in which we live and work, and discuss ways that we can use that work to advance more equitable access.

[Registration is now open!](#) UW–Madison students, faculty, and staff are eligible for partner registration rates. Contact a2ru-events@umich.edu from your institutional account to receive your registration discount code. Additionally, students who participate in the [panel \(see below\)](#) will receive free registration!

a2ru 2020 Conference Registration Rates

Partner - Single Session | \$15
 Partner - Keynote Session | \$20
 Partner - Unlimited Sessions | \$125

Non-Partner - Single Session | \$20
 Non-Partner - Keynote Session | \$25
 Non-Partner - Unlimited Sessions | \$175

Partner Deals

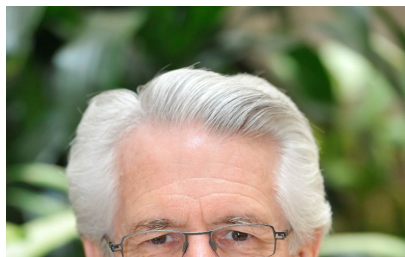
Big Three Package: Get a **\$10 discount** when you purchase three or more keynote sessions in one transaction.

Expand the Network: Get a colleague from another discipline to attend the 2020 conference or refer someone from a non-partner institution to the 2020 conference. You'll both receive a **25% discount** when you purchase an unlimited session package.

Special group rates are available for university classes attending a session together. Email a2ru-events@umich.edu from your institutional account for details.

[Register Now](#)

Keynote Speakers





Michele Byrd-McPhee
Executive Director, Ladies of Hip-Hop

Michele Byrd-McPhee is the executive director and founder of [Ladies of Hip-Hop \(LOHH\)](#). Aware of the limited opportunities for women in Hip-Hop dance, Byrd-McPhee set out to create a safe space and a neutral zone for female hip-hop dancers. She wanted a space where “the art does not get lost or stifled because of complexities of male / female relationships” and women can define themselves, rather than let others define them. Byrd-McPhee currently provides organization and artist consulting services; production management services; and continues to be an advocate for the

Hip-Hop dance community, especially for women.



Fleming Crim
Chief Operating Officer, National Science Foundation

Dr. Fleming Crim has spent 40 years in the [UW–Madison Department of Chemistry](#), where he is now the John E. Willard and Hilddale Professor Emeritus. He has lectured around the world, published more than 150 papers, and won many awards, including the Plyler Prize of the American Physical Society and the Centenary Medal of the Royal Society of Chemistry (London). Currently the Chief Operating Officer at the National Science Foundation, Crim will be a keynote for the a2ru conference and the [Wisconsin Science Festival](#) (October 15 – 18, 2020) and will address “NSF’s Broader Impacts:

Fostering Connections to Expand the Societal Benefits of Basic Research.”



Adrienne Keene
Assistant Professor of American Studies and Ethnic Studies, Brown University

As a citizen of the Cherokee Nation, **Dr. Keene** has committed her life and work to exploring research methodologies



Emmanuel Pratt
Executive Director, Sweetwater Foundation

Emmanuel Pratt is an urban designer and MacArthur fellow (2019) whose career bridges the academic and

that empower Native communities and privilege Native voices and perspectives, with the ultimate goal of increasing educational outcomes for Native students. She uses her work to push back against stereotypes and misrepresentations of Native peoples and her blog, [Native Appropriations](#), has received national and international attention for highlighting contemporary Indigenous issues. She is also one half of the popular [All My Relations](#) podcast.

For complete conference details, visit:

a2ru.org/events/2020-a2ru-annual-meeting/



Get Involved!

Deadline: **Monday, August 31**

a2ru is actively seeking participants for a student voices panel, [Speaking of #BlackintheIvory: Amplifying the Black, Indigenous, and People of Color Experience at a2ru and on Our Campuses](#). A panel of student voices will speak to the Black, Indigenous, and/or People of Color (BIPOC) campus experience and how it can be improved. Aligned with a2ru's mission, we will center on the theme of the artistic and transdisciplinary experience.

a2ru is committed to creating a community that is welcoming and equitable for BIPOC and we want to

activist milieu. He has created a model of resident-driven community development in neighborhoods that have suffered the effects of long-term disinvestment. Pratt is co-founder and executive director of the [Sweet Water Foundation \(SWF\)](#), a nonprofit organization based on Chicago's South Side that engages local residents in the cultivation and regeneration of social, environmental, and economic resources in their neighborhoods.



WRAP Conference

Date: **Friday, September 18 - Sunday, September 20**

The [WRAP 2020 Annual Art Exhibition and State Day Conference](#) will be held online, featuring an art exhibition, demonstrations, and networking spaces in addition to [Karen Ann Hoffman's](#) much-anticipated keynote on Iroquois raised beadwork, an art form of the Indigenous people of the Eastern Great Lakes Region utilizing forms and designs that reach back more than 10,000 years. In June, Hoffman was awarded the nation's highest honor in the folk and traditional arts arena—a National Endowment for the Arts (NEA) National Heritage Fellowship.

Other topics for the 2020 conference

equitable for BIPOC and we want to make space for our members to voice their thoughts and share their action plans for change at this year's annual conference. If you are interested in helping us begin this conversation, and would like to participate in a roundtable discussion that explores the role our art, research, or teaching can play in ending violence against BIPOC,

eradicating systemic and institutional racism, and/or making a2ru a more inviting and equitable space for BIPOC, please apply to participate in the [Art for Politics' Sake Roundtable Discussion](#).

Other topics for the 2020 conference include: creative art journaling, a talk with art museum curators across the state, tips on being a professional artist, use of positive and negative space in image development, sculpture, the art of arranging objects, tips and tricks for acrylic pours, box-making and more.

Exhibitions



[2020 UW Art Virtual Master of Fine Arts Exhibitions](#)



[2020 UW Art Virtual Bachelor of Fine Arts Senior Exhibition](#)

Chazen Museum of Art

[Speaking of Book Arts: Oral Histories from UW-Madison](#)



Interviews with twenty-one students and teachers of book arts (past and present) preserved by the UW–Madison Archives oral history program will be presented alongside examples of their works from the Kohler Art Library's Artists' Book Collection.

[Our Kind of Happy Hour: Lance and Laura from ArtWorking](#)

Wednesday, September 16, 2020

6:00 - 6:30 PM

Join us for Happy Hour on Facebook Live, when we chat with Lance and Laura from ArtWorking, a Madison area nonprofit program that provides career development and support for artists & entrepreneurs with disabilities.

Harmony and Evolution: An Exhibition of the Chinese-American Art Faculty Association



Xia Gao. Beauty in vacancy #1. 2019. Installation view. Image courtesy of the artist.

Virtual Exhibit hosted by the School of Human Ecology

“Harmony and Evolution: An Exhibition of the Chinese-American Art Faculty

Association” showcases the work of art and design faculty from across the country to address the issue of how art and design express cultural integration and creativity. The [Chinese-American Art Faculty Association](#) (CAFA) is a national organization with over 130 members representing art and design in the U.S. and China. This iteration of the CAFA's biennial exhibition represents the first time the association has exhibited in the Midwest and draws from the University of Wisconsin-Madison's focus on diversity, inclusion, and creativity.

[Please visit the SoHE website for more information.](#)

Opportunities

Announcement from MMoCA

The [Madison Museum of Contemporary Art](#) is excited to invite Madison-area students to become members of the museum to gain exclusive access to the museum's exhibitions and special events. Members attend 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.

Now more than ever, member support will help sustain MMoCA's programming through the days ahead. Of course, membership also grants additional benefits:

- Free or discounted admission to films and special events
- 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!

Through October 16, 2020, MMoCA is offering one-year student memberships for just \$20 (regularly \$30). Memberships are valid for one year from the date they are activated. For more information, visit mmoca.org/support.

Students can join [online](#) or in person at the museum (227 State Street).

Questions? Contact betsy@mmoca.org.

We look forward to welcoming many new students as MMoCA members soon!

Respectfully,

Betsy Wyns, Development Associate at the Madison Museum of Contemporary Art



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