

Center for Visual Cultures // March 2021 Newsletter

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

Mon 3/1/2021 9:28 AM

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

- March 2021 -



CVC Programming for March

[Peggy Shaw & Lois Weaver](#)



Lecture:

"Split Britches"

Monday, March 8, 2021

5:00 PM CST Zoom Webinar

Link: <https://uwmadison.zoom.us/j/92011193341>

Meeting ID: 920 1119 3341

Lecture Abstract:

In the wake of canceled performances, **Split Britches** were keen to maintain momentum for their new live work *Last Gasp* while having to 'work from home.' **Last Gasp WFH** was developed in a site-specific Zoom format using their quarantine-home as a structural visual anchor. A house becomes a stage for the experience of sheltering in place, serving both as an intimate capsule of sequestered time and an apt reflection on the precarious nature of our bodies and the planet we call home.

Experimenting with new ways of making and finding joy in a pandemic **Split Britches** collaborated with lighting and video designer and editor [Nao Nagai](#), sound designer and composer [Vivian Stoll](#), and choreographer [Morgan Thorson](#) to create

a new format for performance that could be shared from a time of quarantine. Playing with the fragility of technology, particularly the unpredictability of Zoom, the team found new avenues to the classic **Split Britches** aesthetic of broken down theatrical conventions, exposing the self on stage.

Film Screening:

To view the film *Last Gasp: Work From Home*, please send an email to cvc@mailplus.wisc.edu and we will send you a link and passcode.

**We recommend viewing the film before the lecture.
It will be available until March 10, 2021.**

Biography:

Founded in New York in 1980 with Deb Margolin, **Split Britches** continues with the duo and solo work of [Lois Weaver](#) and [Peggy Shaw](#) which spans satirical, gender-bending performance, methods for public engagement, videography, digital and print media, explorations of ageing and wellbeing, and iconic lesbian-feminist theatre. Split Britches' collection of scripts, *Split Britches Feminist Performance/Lesbian Practice*, edited by Sue Ellen Case, won the 1997 Lambda Literary Award for Drama. In 2012, Split Britches was presented with the Edwin Booth Award by City University of New York in honor of their outstanding contribution to the New York City/American Theater and Performance Community. Lois and Peggy were named Senior Fellows by the Hemispheric Institute of Performance in 2014, an award given to scholars, artists and activists affiliated with the institute whose work illustrates the highest achievement in the field of performance and politics.

Over the past 40 years Split Britches' interconnected repertoire of performance and engagement work has rapidly expanded and projects have increasingly fed into the development of one another. *Last Gasp* is the result of research undertaken during the 2018-2019 Split Britches Call and Response Tour throughout the US and UK, a tour of the performances *Unexploded Ordnances*

(UXO) and *Retro(per)spective* which housed sustained conversation in connected engagement activities and platforms.

Link to [Split Britches website](#).

Sponsors:

The lecture and film screening 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 Art Department, the Department of Gender & Women's Studies, and Interdisciplinary Theatre Studies.

[Lola Arias](#)



Lecture:

"Theater as Remake of the Past"

Monday, March 15, 2021

12:00 PM CST Zoom Webinar

Link: <https://uwmadison.zoom.us/j/92742151177>

Webinar ID: 927 4215 1177

Lecture Abstract:

Can art be a way to revive the past? How do reality and fiction overlap? What can we understand by the expression *documentary art*? What kind of writing processes

enable these types of projects? In which ways is a play a living and autonomous organism?

Through videos and materials of her works, the Argentinian director Lola Arias offers a videoconference talk about her experience in the field of documentary art and interdisciplinary projects using theatre, film and visual arts in the last decade. Arias will approach different aspects of the genesis and development of her works, where she problematizes the relationship between aesthetics and politics, reality and fiction, art work and social experiment.



Image: Ana Viotti

Workshop:

"My Documents Workshop"

**Wednesday, March 17, 2021
12:00 PM CST Zoom Meeting**

***The workshop is currently full. To be added to the waiting list, please send an email to cvc@mailplus.wisc.edu.**

Workshop Abstract

My Documents is a lecture performance program where artists from different backgrounds present personal research, a radical experience, a story that secretly obsesses them. It has a minimal format: artists with their documents. A way of bringing to light the kind of research that often gets lost in a nameless folder in a computer. The program seeks to delve into the genre in search of a contagion among conceptual art, research, and theatre. A space where speeches, formats and audiences from different disciplines can come together. The program has been held since 2012 in Buenos Aires, Vigo, Milan, Lisbon, with artists from different disciplines.

During the pandemic in 2020, Lola Arias invited several artists, from dance, documentary film, visual arts and theatre to delve into their personal archives for a new *global and online version* of the program called MY DOCUMENTS I SHARE YOUR SCREEN. In this new version, artists from different parts of the world were virtually there, in their new domestic stage, showing their archive on a shared screen with the audience. The audience could see the performance live, make comments and exchange visions and insights afterwards.

In MY DOCUMENTS WORKSHOP, Lola Arias will share videos of the program and discuss the tools to make a lecture performance based on an archive. **The participants should bring a photo, a letter or any kind of object from a personal archive to do a small exercise.**

Biography:

Lola Arias (Argentina, 1976) is a writer, theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, former communists, migrant children, etc.) in theatre, film, literature,

music and visual art projects.

Arias' productions play with the overlap between reality and fiction. "Sitting in the theatre, wandering a site-specific location or watching a film, we are inculcated into others' narratives, wound into their complexities, joys and disappointments. At the same time, we are also invited and at times confronted, in an extraordinary and acute way, to reflect on the contingencies and fragilities of our own stories, individual and collective, as well as on our shifting, unresolved relation to the precarious and dangerous machinery that is social and political history." (Etchells, in *Re-enacting Life*, 2019).

Link to [Lola Aria's website](#).

Sponsors:

Both events are free and open to the public. They are possible thanks to the generous financial support of the Anonymous Fund and the Latin American, Caribbean, and Iberian Studies Program (LACIS).

The Center for Visual Cultures would also like to thank the Departments of Art, Art History, Gender and Women's Studies, Spanish & Portuguese, The Women's and Gender Studies Consortium, Interdisciplinary Theatre Studies, The Center for Humanities, and The Institute for Research in the Humanities.

Other Events of Interest

"Design Bones: Decoding the Correlates of Design Thinking"



A Lecture by Mark Schar

Thursday, March 4, 2021

4:00 PM CST

Abstract:

Design Thinking is all the rage ... and everyone wants to be one. But what exactly is "design thinking" and what makes it different from other forms of "thinking"? Studying people/designers that are associated with design thinking reveals some of the core pillars of design thinking behavior, who might inherently have those behaviors and who are likely to develop those behaviors in the course of their academic and working lives. This raises important issues for the teaching of design thinking and how it might be tracked in student progress.

Biography:

Mark is a Senior Teaching and Research Fellow at the Design School within the School of Engineering at Stanford University. He has a PhD in Mechanical Engineering from Stanford, an MBA from the Kellogg School of Management from Northwestern University, and a BSS also from Northwestern University. Mark had a 25-year career at The Procter & Gamble, retiring as a Senior Vice President General Manager, followed by a 5-year stint at Intuit as Chief Marketing Officer and Senior Vice President of Tax Services. He teaches classes on Solid Mechanics, Design

Process, Team Management, Product Management, and Leadership with research interests on innovative behaviors and the development of a scale to measure engineering, innovation, and design thinking self-efficacy.

website and registration:

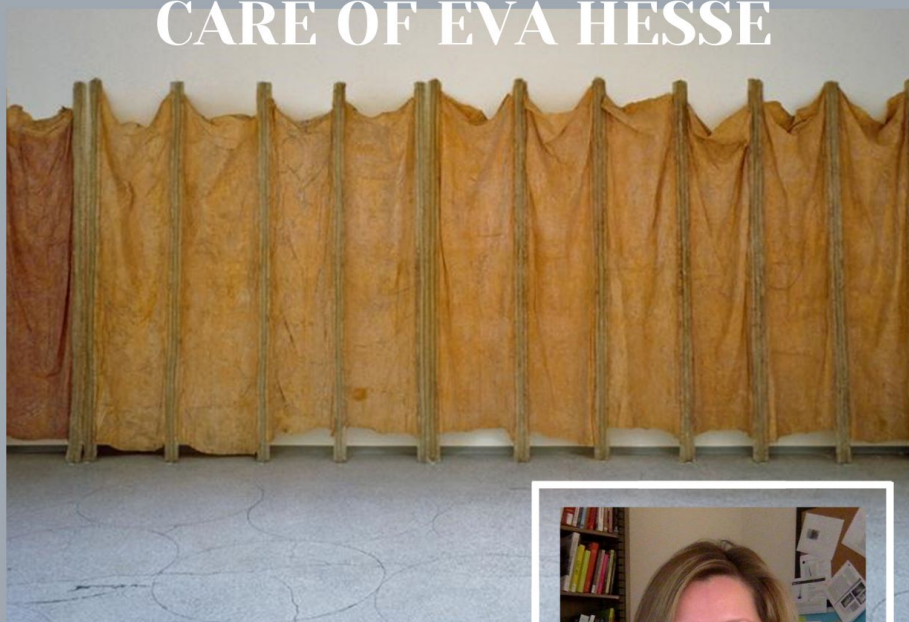
https://uwmadison.zoom.us/webinar/register/WN_Xtb3QHDFRIWUjScLDL3nRw

// UW-MADISON DEPARTMENT OF ART HISTORY

PRESENTS THE FIRST ANNUAL

TRANSFORMING THE DISCIPLINE RESEARCH AWARD LECTURE

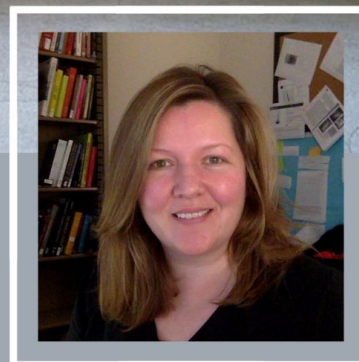
CRIP MATERIALITY AND THE CARE OF EVA HESSE



MARCH 5, 2021
1:30 - 2:30 PM CST

Zoom:

<https://uwmadison.zoom.us/j/8590081291>



JESSICA COOLEY, PHD CANDIDATE

"Designating the Meaning of Images"



IRH Lecture by Paul Taylor

Solmsen Fellow 2020-2021

Monday, March 8, 2021

3:30 - 5:00 PM CST

How do images mean? One might think that they simply depict a bit of the world, and that if we know what an image resembles, we know what it represents. This theory was dubbed ‘the most naïve view of representation’ by the philosopher Nelson Goodman, who added that ‘more error could hardly be compressed into so short a formula’. Even as a theory of the photograph it doesn’t work, but its shortcomings become more evident when we start thinking of other varieties of images, such as ancestor figures from Africa or the spirits of clan totems from Melanesia. Philosophers tend to think of images of this kind as not being ‘real’ images, but rather as being some type of symbols. However in this paper I shall argue that the way by which these traditional, non-Eurasian images acquire their meanings – a process I call ‘designation’ – is fundamental, and that meaning is

attached to images of all sorts in similar ways. Photographs receive their meanings in much the same manner as ancestor figures; the difference is that they are able to transmit those meanings more easily from image to image.

Paul Taylor is Curator of the Photographic Collection at the Warburg Institute, University of London. His publications include two books, *Dutch Flower Painting 1600-1720* (New Haven: Yale University Press, 1995) and *Condition: The Ageing of Art* (London: Paul Holberton, 2015), as well as five edited volumes of conference papers. He has published articles on seventeenth-century Dutch art theory and iconography, Italian Renaissance iconography, and eighteenth-century French art theory. For many years he has been interested in the iconography of world art, and has given lecture series on the subject to audiences in Europe, Mexico, and China.

[Due to COVID-19, this event has been moved to a digital conferencing platform. To participate please send an email with your name, university affiliation, and how you heard about the event to IRH at info@irh.wisc.edu.]

CDMC Conversation & Workshop: Meredith A Bak

"Playful Visions: Children's Media Culture before Screen Time"



Friday, March 12, 2021
2:00 PM CST online

Dr. Meredith A. Bak researches historical and contemporary children's media, toys, and popular conceptions about technology and play. Bak will be leading a workshop about 19th-century optical toys and illusions—kids' media before screen time. She will also be in conversation with SoHE's Heather Kirkorian, Faculty Director of the Child Development Lab, to discuss how early optical toys set the stage for the aspirations and anxieties we associate with children's media today.

[Dr. Meredith A. Bak](#) is an Assistant Professor in the Department of Childhood Studies at Rutgers University-Camden. She researches historical and contemporary children's media, toys, and popular conceptions about technology and play. Bak will be leading a workshop about nineteenth-century optical toys and illusions—kids' media before screen time. She will also be in conversation with SoHE Associate Professor **[Heather Kirkorian](#)**, Laura M. Secord Chair in Early Childhood Development, Faculty Director of the **[Child Development Lab](#)**, and Director of

the [Cognitive Development and Media Lab](#), to discuss how early optical toys set the stage for the aspirations and anxieties we associate with children's media today.

Event is free and open to the public thanks to the support of [The Anonymous Fund](#), but advanced registration is required in order to prepare for the workshop component of the event.

website and registration:

<https://cdmc.wisc.edu/cdmc-conversation-and-workshop-meredith-a-bak-playful-visions/>

Textiles from Home: Local Crafts, Global Conversations



Week-long Event/Conference of the Design Studies Dept. and the CDMC, SoHE,
UW-Madison

14-20 March 2021

Join us for a week-long (virtual!) celebration and exploration of the connections between textile making, domestic space, and local environments, both historically and today. Events will be scheduled throughout the week of 14-20 March 2021 and we will do our best to accommodate multiple time zones. Though we recognize that not all timings will be ideal for all people, we will aim for a critical mass at all events,