

Fw: Center for Visual Cultures // April 2021 Newsletter

'The Center for Visual Cultures' via ah-phd <ah-phd@g-groups.wisc.edu>

Thu 4/1/2021 9:57 AM

To: ah-faculty@lists.wisc.edu <ah-faculty@lists.wisc.edu>; ah-phd@lists.wisc.edu <ah-phd@lists.wisc.edu>; ah-masters@lists.wisc.edu <ah-masters@lists.wisc.edu>

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

Sent: Thursday, April 1, 2021 9:54 AM

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

Subject: Center for Visual Cultures // April 2021 Newsletter

- April 2021 -



CVC Programming for April

[Roshini Kempadoo](#)



Image: Roshini Kempadoo (2019) from the series *Like Gold Dust*

Lecture:

"Black Gold to Dust: visualising narratives and slow violence"

Tuesday, April 6, 2021

12:00 PM CDT Zoom Webinar

Link: <https://uwmadison.zoom.us/j/93821093982>

Webinar ID: 938 2109 3982

Lecture Abstract:

In 2015 via announcements made by ExxonMobil, I learned of the offshore exploratory work for potential oil and gas extraction off the Essequibo coast, northwest Guyana in the disputed ocean waters with neighboring Venezuela. This artists presentation will present the artwork *Like Gold Dust* which was created while on the Artist International Residency at Artpace San Antonio, USA (2019). The

artwork evokes narratives about everyday survival, economics, and special powers needed for the 21st century. Its starting point is women's narratives from two terrains, Guyana[1] and Texas, to explore relationships between environments and present life.

They are, as Wynter suggests, 'hybrid-auto-instituting-languaging-storytelling species,' narrating themselves into existence. Slow violence (Nixon, 2011) recognizes efforts by writers, activists and artists including Wynter, Da Silva, Roy, Maathai and Saro-Wiwa who rethink environmental activism for a planetary future. They enact responses to pernicious violations to the terrain and life experiences, particularly those who are disempowered and involuntarily displaced, caused by ecological neglect, corporate greed and colonial aftermath.

Like Gold Dust registers our time of increasing racism, violence, volatility, and the precarity that women of colour (as queer, bisexual or heterosexual figures) are experiencing in the here and now.

[1] In May 2015 ExxonMobil announced the discovery of more than 90 meters of high-quality, oil-bearing sandstone reservoirs about 200 km off its coastline. The Liza-1 well would make it worth \$40 billion at today's international crude price. ExxonMobil followed by discoveries of further oil fields. ExxonMobil and Hess reported that new discoveries contain estimated resources exceeding 4 billion barrels of oil equivalent, potentially producing 750,000 barrels per day by 2025. The value of oil dwarfs the roughly \$3 billion gross domestic product of Guyana. As Exxon continues development, the small nation is likely looking at a windfall in royalties. For a country of less than a million people, the find changes everything.

Workshop:

"Black Gold to Dust: sustaining futures and reimagining black Atlantic worlds"

Thursday, April 8, 2021
12:00 PM CDT Zoom Meeting

Workshop Abstract:

This workshop will take as its starting point from my artwork and artistic research for *Like Gold Dust* (2019) to think about a future currently eclipsed by the COVID pandemic, ecological crises and anti-racism movements.

The workshop will be concerned with the exploration of potential artistic methods that centralizes present and future black Atlantic life experiences in relation to ecological sustainability. In particular we will explore how central artistic narratives/representations about women and queer bodies as activists may be central to shaping an ecological sustainable world.

The workshop will explore questions such as how we might reimagine futures that consider the black experience as central to the challenges of climate change and ecological precarity. Contextual approaches that refer to Caribbean artists work (Atkinson, Patterson, Hadeed, Cozier, Rose, Huggins) and writers/critics (Wynter, Da Silva, Roy, Maathai, Sheller and Demos) will be explored as contributions that map progressive and innovative creativity.

Biography:

Roshini Kempadoo is a media artist, photographer and scholar. Her research, multimedia and photographic projects combine factual and fictional re-imaginings of contemporary experiences, histories and memories.

Roshini has been active in documenting Caribbean communities, events, rights issues, and individuals in the UK and the Caribbean. She was instrumental in setting up Autograph, the Association of Black Photographers in the late 1980s, and worked as a documentary photographer for Format Picture Agency (1983 – 2003).

Her photography and artworks are created using montage, layering, narration and interactive techniques of production. They appear as photographs and screen-based interactive art installations to fictionalize Caribbean, UK and US archive material, objects, and spaces. She has recently completed the Spring 2019 International

Artist-in-Residence @ Artpace, San Antonio, US creating the artwork Like Gold Dust.

She is Reader with CREAM (Centre for Research and Education in Arts and Media), at Westminster School of Arts, University of Westminster. She is represented by Autograph ABP, London.

Link to [Roshini Kempadoo'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.

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

Violeta Luna



Image: Lorie Novak, *Silla, vestido y huesos*.

Lecture:

**"Cor-po/etics:
A Poetics of the Body in Performance"**

Tuesday, April 20, 2021

4:00 PM CDT Zoom Webinar

Link: <https://uwmadison.zoom.us/j/96912784633>

Webinar ID: 969 1278 4633

Lecture Abstract:

A ritual poetics as counter-narrative to the politics of violence.

Workshop:

"For Those Who Are No Longer Here: Exorcising the Necropolitics of Gender Violence"

**Thursday, April 22, 2021
4:00 PM CDT Zoom Meeting**

***To attend the workshop and receive a link to the Zoom meeting,
please RSVP to cvc@mailplus.wisc.edu.**

All are welcome!

Workshop Abstract:

Luna's talk focuses on her work *For Those Who Are No Longer Here*, performative actions to memorialize women killed by gender violence, and against femicide, forgetting, and impunity.

Biography:

Violeta Luna is a San Francisco-based performance artist. Her works reflect and inquire upon the relationship between theatre, performance art and community engagement. Working in a multidisciplinary space that allows for the crossing of aesthetic and conceptual borders, Luna uses her body as a territory to question and comment on social and political phenomena. She has performed and taught workshops in the U.S. and abroad in places ranging from the Bay Area to most of Latin America, as well as in countries such as Rwanda, Egypt, India, New Zealand, Japan, and Canada to name a few. Luna's work has also been featured in several recent and forthcoming books like "Performing Ground: Space, Camouflage and the arts of Blending In," and "Freak Performance: dissidence in Latin America Theater." Her collaborations include work with the Bay Area-based immigrant women's rights

organizations Mujeres Unidas y Activas and La Colectiva de Mujeres, as well as the performance collective Secos & Mojados. Luna is a Creative Capital and National Association of Latino Arts and Cultures (NALAC) Fellow and artistic member of The Magdalena Project: International Network of Women in Contemporary Theatre.

Link to [Violeta Luna'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 Department of Spanish & Portuguese.

The Center for Visual Cultures would also like to thank the Departments of Art, Art History, Gender and Women's Studies, The Women's and Gender Studies Consortium, The Disability Studies Initiative, The Graduate and Professional Students with Disabilities Initiative, The Latin American, Caribbean, and Iberian Studies Program (LACIS), The Interdisciplinary Theatre Studies Program, The Center for Humanities, and The Institute for Research in the Humanities.

Michelle Handelman



Image: Michelle Handelman, *LOVER HATER CUNTY INTELLECTUAL*, 2019, exhibition installation documentation. Courtesy signs and symbols, NYC.

Lecture:

"Gloom with a View"

Thursday, April 29, 2021

5:00 PM CDT Zoom Webinar

Link: <https://uwmadison.zoom.us/j/94076189784>

Webinar ID: 940 7618 9784

Lecture Abstract:

From the AIDS crisis to the current coronavirus pandemic, artist and filmmaker Michelle Handelman talks about her work in the context of survival and longing through the power of transgression.

Workshop:

"These Unruly and Ungovernable Selves"

**Tuesday, April 27, 2021
11:00 AM CDT Zoom Meeting**

***To attend the workshop and receive a link to the Zoom meeting, please RSVP to cvc@mailplus.wisc.edu.
All are welcome!**

Workshop Abstract:

Michelle Handelman take us under the skin of her collaborative writing and performance process. Her talk focuses on her deep dive research process, improvisational directing, and kindly wrangling superstars.

Biography:

MICHELLE HANDELMAN uses video, live performance and photography to make confrontational works that push against the boundaries of gender, race and sexuality. Raised during the late 1960s, Handelman split her time between Chicago, where her mother was a fixture in the art world, and Los Angeles, where her father was a player in the sex industry. Her art developed through great struggle and loss throughout the era of the AIDS crisis and over the years Handelman has voraciously traversed all these worlds, developing a body of work that investigates ways of looking at the forbidden and revealing the dark, subconscious layers of outsider agency.

Link to Michelle Handelman's [website](#).

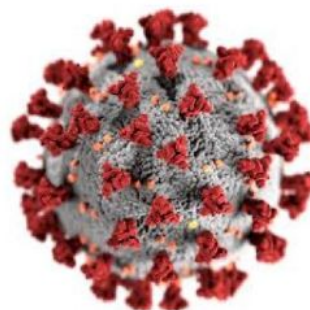
Sponsors:

Both events are free and open to the public. They are possible thanks to the generous financial support of the Anonymous Fund. The Center for Visual Cultures would also like to thank the Art History Department and the Department of Gender and Women's Studies.

CVC Course Event

Mark your calendars for the upcoming symposium:

What did we learn in 2020?



**On Saturday 1 May 2021, between 10 AM and 3 PM,
nine scholars and artists will present their reflections
through the lens of Visual Culture.**

Presenters:

Amber Palmer (Interdisciplinary Theatre Studies)
Chushan Wu (Curriculum & Instruction)
Isaac Trussoni (African American Studies)
Jalessa Bryant (Curriculum & Instruction)
Jihyun Hwang (Curriculum & Instruction)
Kristin Klingman (Design Studies)
Lauren Wilks (Media and Cultural Studies)
Sarah Edwards (Media and Cultural Studies)
Theophilus Okunlola (English)

Watch this space for updated information and/or contact lbclark@wisc.edu
to be added to the event mailing list.



Check [here](#) for the most recent information pertaining to this event.

Other Events of Interest

Viaggio Sola (Maria Sole Tognazzi, 2013)

Tuesday, April 6, 2021

7:00 - 10:00 pm CDT

free, online screening, hosted by La Cineteca Italiana

<https://www.youtube.com/watch?v=V8NKaij96Zo>

English title: A Five Star Life



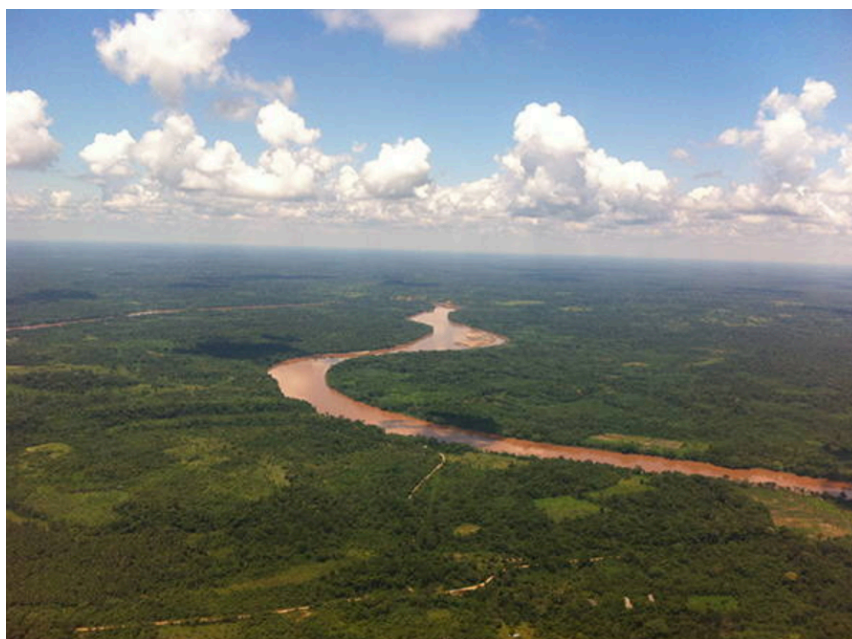
A hotel critic (Margherita Buy) is forced to reexamine the choices she's made in her personal life after her usual support network collapses.

CHE ENVIRONMENTAL COLLOQUIUM: RUTH GOLDSTEIN

"Mercury Rising: Conflict Metals, Alchemy, and Planetary Health"

Wednesday, April 14, 2021

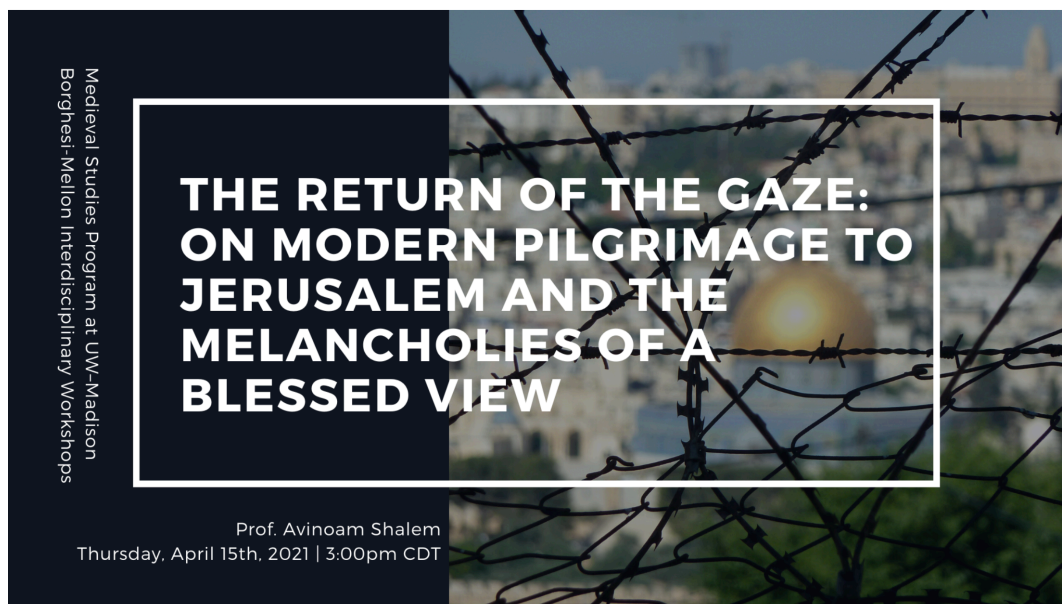
12:00 - 1:00 pm CDT



This presentation examines the contaminated colonial and alchemical legacies that inform the roles that gold miners and chemists play in current extractive rainforest economies that utilize mercury. Efforts to track and mitigate, if not eliminate, the use of mercury in ASGM cite the damaging effects for maternal/fetal health. This paper concludes with questions of environmental and economic justice, with the aim of revising toxic endings to mercury rising in human bodies and earth's thermometer.

[Registration required](#)

"The Return of the Gaze: on Modern Pilgrimage to Jerusalem and the Melancholies of a Blessed View"



A public lecture by Prof. Avinoam Shalem (Columbia University)
sponsored by the Borghesi-Mellon Foundation

April 15, 2021 @ 3:00 pm CDT

*The workshop for faculty and graduate students, also sponsored by the Borghesi-Mellon Foundation, will be on April 16 at noon.

Center for South Asia Spring Virtual Lecture Series: Panel Presentation

Presence, Prescience, and Re-Presentation in Photographic Afterlives

April 15, 2021 from 3:00 - 4:30 pm CDT

website: <https://southasia.wisc.edu/lecture-series-home/>

Virtual Wednesday Nite @ the Lab

"What's a Portrait Doing on this Map? Reinterpreting Captain John Smith and His Map of New England"

Matthew Edney; Geography

April 21, 2021 from 7:00 - 8:15 pm CDT

Lecture Abstract:

After his exploits in Virginia (think: Pocahontas), Captain John Smith sailed briefly to “northern Virginia” in 1614. His voyage led him to think about a new colonial endeavor to what he now called New England. Few early maps are as burdened with myths and misconceptions as the map he then made of the region. Almost every aspect of the map has been misunderstood. This liberally illustrated lecture blends art history with marine exploration with cartography. It starts with the question of why the map bears a portrait of Smith — when no other maps of the period bear likenesses of their makers — to reveal how the map is less a precise record of Smith’s 1614 voyage and more a complex portrait of a man, a region, and a colonial ideal.

Click [here](#) for more information and for the Zoom link.

Steven Brooke: "Mosques and Islamist Activism: Spatial Evidence from Interwar Cairo"

Monday, April 19, 2021 from 12:00 - 1:00 pm CDT

Why do Islamists mobilize in some mosques, but not others? We answer this question by matching a list of mosque-based lectures, sermons, and collections carried out by the Egyptian Muslim Brotherhood in interwar Cairo with a geo-referenced 1:5,000 scale map series from the same time period. Our results suggest that the Muslim Brotherhood was more likely to operate in mosques where they enjoyed prior relationships and that were located in close proximity to transport networks.

For more information and to register, please visit the [website for the Middle East Studies Program](#).

**UW Madison's
Spring 2021 Visiting Artist Colloquium**
For more information, please visit
ART.WISC.EDU/PUBLIC-PROGRAMS

All of the Visiting Artist Colloquia are FREE & OPEN TO THE PUBLIC. They are accessible online at Blackboard: bit.ly/uw-art-talk



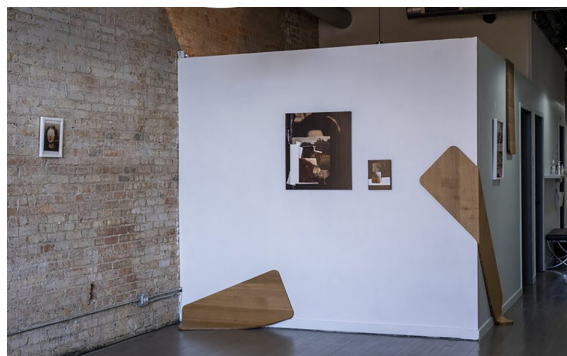
[Linn Meyers](#)
Wednesday,



[Natalie Westbrook](#)
Wednesday,
April 7, 2021

March 31, 2021

5:00 - 6:15 PM

Phoebe Kuo

Wednesday,
April 14, 2021
5:00 - 6:15 PM

5:00 - 6:15 PM

UW-Madison MFA Candidates

Wednesday,
April 21, 2021
5:00 - 6:15 PM

Exhibitions

James Watrous Gallery @ Garver Feed Mill

Vulnerable Bodies

On View April 15 - July 24

As Overture Center remains closed, the James Watrous Gallery is hosting *Vulnerable Bodies*, a pop-up exhibition at Garver Feed Mill on the east side of Madison ([map here](#)). Gallery hours are Thursday 12-7, Friday and Saturday 12-8, and Sunday 12-4. Please note that the gallery will be closed for private events on select dates. The Garver Gallery space is well ventilated, masks are required, and we will observe occupancy limits to support social distancing. To be sure the gallery is open, or to make an appointment for private viewing, contact James Watrous Gallery director, [Jody Clowes](#).



Masako Onodera, *Eruption necklace*, 2007. Plastic grapes, wool, brass; 57" x 7" x 4".



Valaria Tatera, *Processed: Missing and Murdered Indigenous Women, Girls, and 2S*, 2020. Ceramic, thread, glass, steel; dimensions variable.

Vulnerable Bodies features six artists—Erica Hess, Masako Onodera, Yevgeniya Kaganovich, Demitra Copoulos, J. Myska Lewis, and Valaria Tatera—whose work speaks to the paradox of fragility and resilience. Our bodies are a landscape of both internal and external tensions; they map the fissures of this cultural moment. Fear of a deadly virus is compounded by the palpable dangers of economic uncertainty, political division, and the emboldened expression of racism, xenophobia, transphobia and other forms of othering. As the cracks in our system are laid bare, we feel them in our bones.

In work ranging from small sculpture to ambitious installations, these artists address the body obliquely, working with metaphor and proxies from everyday life. Hess and Onodera make sculpture and objects that examine aging, disability, and mortality through surrogates like dishware, balloons, and blankets. Copoulos' *Self Portrait in 11 Parts* documents the organs and bones of the human body, isolated in a way that emphasizes their fragility. Kaganovich's mouth pieces and hand pieces remind us of the fraught intimacies of touch and shared breath. Rendered with cross-stitch and flocking, Lewis's *Bricks* and *Access Covers* toy with our assumptions about strength and weakness. And Tatera, working in ribbon and ceramic, challenges us to respond to the twin crises of Indigenous suicide and missing and murdered Indigenous women, girls, and two-spirit people.

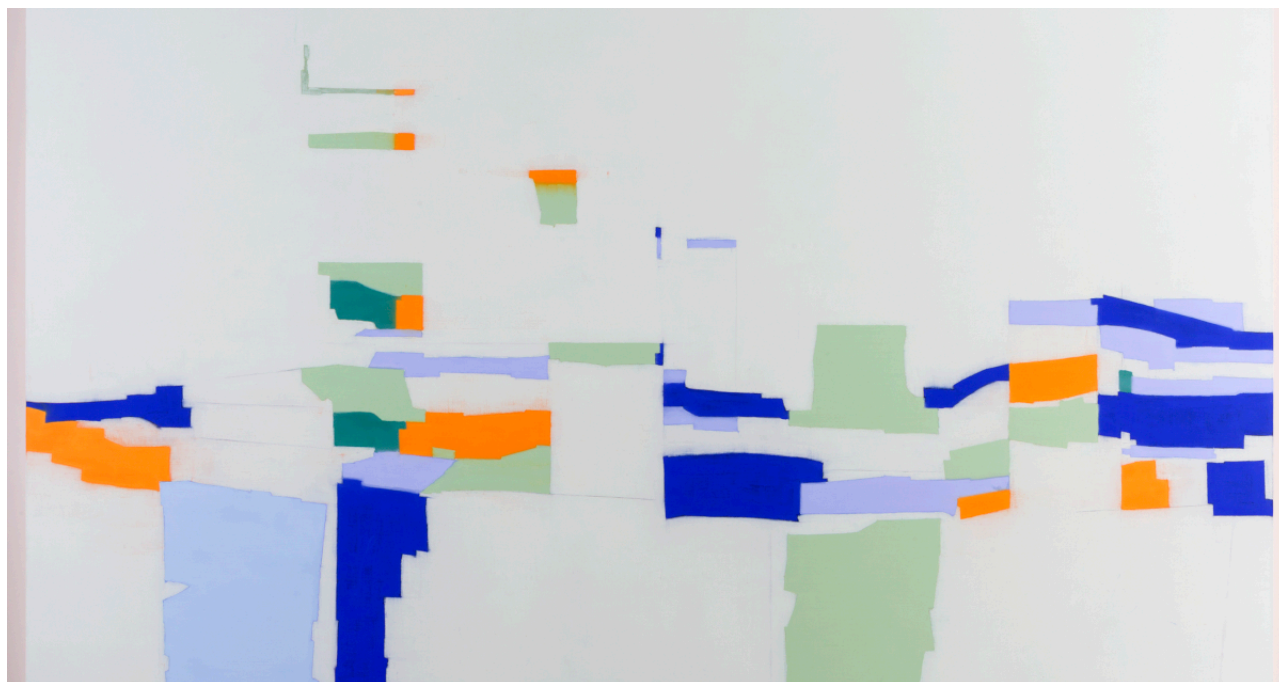
CENTER FOR DESIGN AND MATERIAL CULTURE

SCHOOL OF HUMAN ECOLOGY

The Center for Design and Material Culture in the School of Human Ecology hosts many events and online exhibitions that may be of interest. Find out more by following this link to the [CDMC website](#).

HAZEN MUSEUM OF ART

Suzanne Caporael: The Nature of Things



February 23, 2021 - July 1, 2021

American artist Suzanne Caporael takes the natural world as an inspiration for her paintings and related prints. *Suzanne Caporael: The Nature of Things* features nearly seventy artworks spanning three decades drawn from the Chazen Museum's permanent collection, presented thematically rather than chronologically. Divided into five main sections, this exhibition highlights the inspirations for the artist's visual explorations: color and chemical structure, flora and fauna, water and ice, the night sky, and perception and memory. While Caporael's compositions may at first appear abstract, they are in fact steeped in close observation of the artist's surroundings and motivated by an immense inquisitiveness. "Curiosity," she has said, "has driven me to become my own teacher and my own student." At the same time, however, Caporael's compositions are not literal depictions of her research, but rather traces of her discovery process: she explains that "painting or making a print is something I do with my hands while I'm thinking."

Caporael often works in series, creating groups of paintings clustered around one topic before moving on to another. She considers her painting and printmaking practices to have something of a sibling relationship. She typically makes prints in the middle of what she calls a "learning project" or painting campaign, when she is not yet finished resolving an image. All the prints included in this exhibition were published by the University of Wisconsin—Madison's Tandem Press, where Caporael has initiated a transformation, working closely with master printers to translate her compositions from one medium to another. The Chazen Museum of Art serves as the official repository of the Tandem Press archive, from which these prints are drawn.

Image: Suzanne Caporael, (American, b. 1949), *379 (Elbe Estuary, Germany)*, 2002, oil on linen, 60 x 96 in., Carolyn T. Anderson, Frank and Roa Birch, Alice Drews Gladfelter Memorial, Alexander and Henrietta W. Hollaender, and Earl O. Vits Endowment Funds purchase, 2003.5

Recent Acquisitions from the Chazen Museum of Art Permanent Collection



On View at the Chazen Museum of Art from July 14, 2020 - August 31, 2021

Museums add artwork to their collection in various ways, but primarily through purchases made by the institution and gifts from private individuals. This exhibition features a selection of the artwork that has entered the Chazen's collection over the past three years. Each acquisition is put through a rigorous vetting process by curatorial staff and is approved by the museum's accessions committee, which is composed of University of Wisconsin–Madison faculty and Chazen Museum of Art council members.

All purchases are funded by individuals and endowments, rather than the museum's annual budget or through state funding. This small selection reflects the diversity of artwork that has been added to the collection during this period of time. Once an artwork joins the museum's collection, staff act as stewards, making sure that it is well preserved and accessible to the public through temporary exhibitions like this one, as well as gallery installations, the museum's online database, and for viewing by appointment.

MADISON MUSEUM OF CONTEMPORARY ART

Amy Cutler: A Narrative Thread



Exhibition: March 12, 2021 - May 15, 2021

Overview:

Amy Cutler is known for her highly detailed compositions of austere but immaculately attired women who, with singular focus, engage in curious activities—from sewing stripes onto tigers to delivering elixirs while wearing boot-shaped wooden stilts. Despite their fictionalized settings, the drawings are often inspired by Cutler's own experiences and anxieties, which she brilliantly transforms into allegorical scenarios that resonate with emotional depth and humor. Seamlessly integrating subtle allusions to contemporary politics and even stories of religious martyrdom into her work, the artist is also influenced by a range of visual sources,

including Persian miniatures, Japanese Ukiyo-e prints, and ethnographic dress and textiles. This exhibition takes a deeper look at Cutler's use of material culture as a subtle narrative device, and focuses particularly on her embrace of elaborate costuming and fabric patterns as a means to express her characters' psychologies and to reinforce the narrative backstory of her compositions.

Visit the [MMoCA website](#) for more information.



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