

Center for Visual Cultures // September 2021 Newsletter

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

Tue 9/7/2021 9:49 AM

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

- September 2021 -



Dear Visual Cultures Community,

We are thrilled to welcome you back to a new academic year and to our series: "Ways of Seeing and Doing: The Return of the Gaze." To accommodate the needs of our speakers and audience, the CVC will offer some lectures and workshops in person, and some virtual via Zoom. We hope to be able to see many of you either in person or via Zoom. Whichever way you choose to access our events, we hope you enjoy the great lineup we have for this year. We would also like to call your attention to a special event on publishing in the field of visual cultures this month, as well as a variety of courses that can be taken for credit towards our MA Certificate and Ph.D. Minor. Please see below for more information.

Paola Hernández,
Director

Special CVC Event

Visual Cultures Publishing Now: Exploring Collective and Alternative Academic Forms

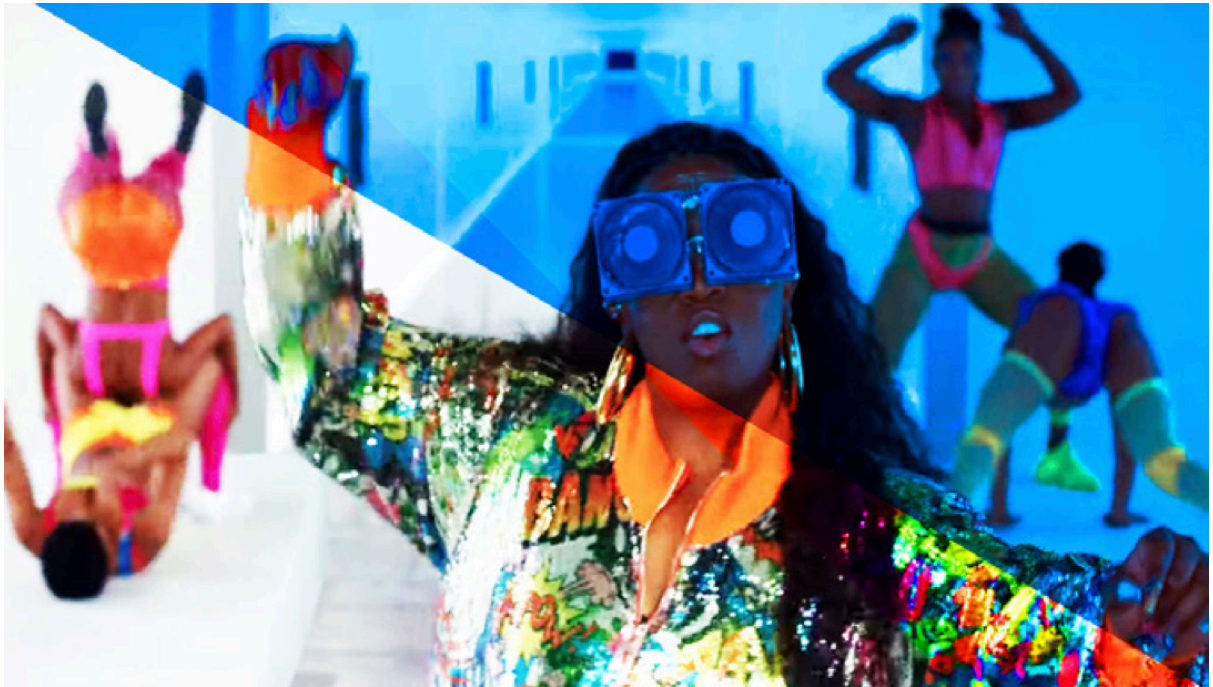


Image: "Missy Elliott Drops Tomorrow."
Altered film still by Anders Zanichkowsky.

Tuesday, September 21, 2021
4:30 PM-5:30 PM CDT via [Zoom](#)

Please join the Center for Visual Cultures and the Program in Visual Cultures for a vital conversation on Visual Cultures publishing now! We come together to celebrate the publication of "Inquisitive Survival: Burning Questions from the Necro-Scene," in *Pause.Fervour. Reflections on a Pandemic*, the joint initiative of the *Journal of Visual Cultures* and Harun Farocki Institut in Berlin now out as an open-source book available as a free [download](#). Hear from the authors, an open collective of current graduate students and recent alumni, about how this intervention in current academic publishing in visual cultures emerged out of reckoning together that began in Professor Jill H. Casid's seminar, "Necrocene, Necropolitics, Necrolandscaping," the spring 2018 version of AH802, the seminar on topics in visual cultures required for the doctoral minor and

graduate certificate in Visual Cultures. Our virtual conversation considers concrete ways in which the academic program in Visual Cultures actively prepares students to publish early in their careers and explore alternative formats—which is becoming a necessity. Members of the collective will share their publication and process to open a forum on visual cultures publication with emphasis on exploring collective and alternative forms. We look forward to seeing you there!

CVC Fall 2021 Programming

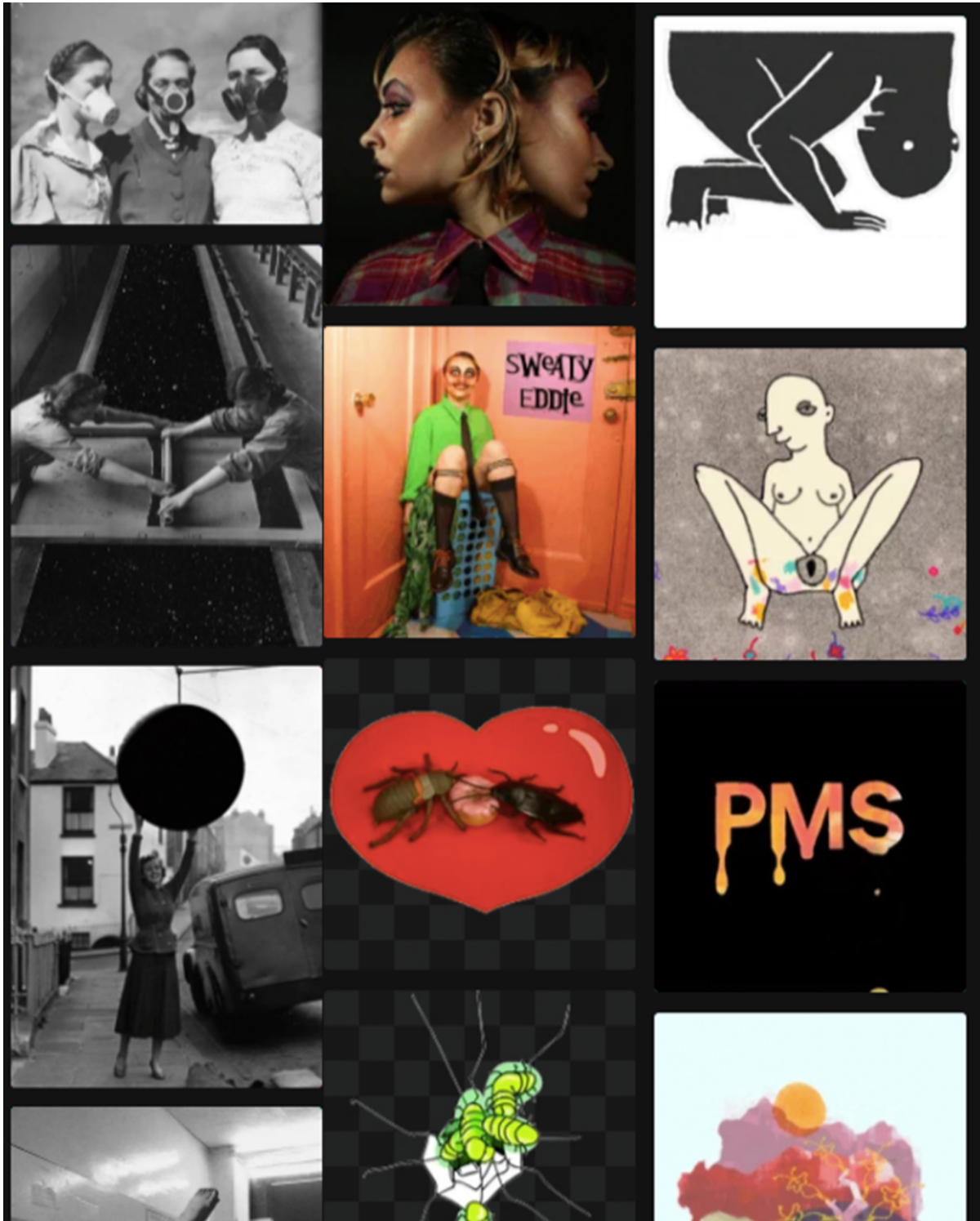
"Ways of Seeing and Doing: The Return of the Gaze"



Through the prism of global pandemic and protest, this year-long theme confronts visibility and power via the emergent ways of seeing and doing that manifest in and through visual cultures—with particular attention to the dynamics of lives lived ever more via the online interface. We aim to go beyond the recognition of COVID-19 as the great revealer, to think with and at the limits of who has access to new modes of online communication and how increased visibility of political protest in the face of exacerbated structural inequity and heightened surveillance at the intersections of BIPOC, queer, feminist,

ecological, crip activism and theorization visualize our constant struggles. In framing this year's theme in terms of the potentials of the return of the gaze, we have invited talks and other events that focus on a wide range of approaches to how art, theatre, performance, film, bodies, and theorization in and through practice explore these topics.

[Anirban Baishya](#)



"GIF(ted) Bodies: Embodiment, Affect, and Gender in GIF Art"

Public Lecture:
Thursday, September 23, 2021

4:00 PM CDT Zoom Webinar

Link to join Webinar:

<https://uwmadison.zoom.us/j/92284646128>

Lecture Abstract:

The Graphics Interchange Format (GIF) has been a staple of internet culture since it was first introduced by CompuServe in 1987. Although not all GIFs are animated, it is perhaps the potential for animation itself that has kept the format alive for so long. Previous work on GIFs has explored the GIF's capacity for animation by framing its genealogy within a range of pre-cinematic and cinematic cultures. However, when we speak of GIFs today, we refer most often to presumably authorless, reaction GIFs that have become a staple of phatic communication online. Current work in GIF-making demonstrates a re-appropriation of the format by artists and animators who use the medium to explore both its cinematic roots (for example, by reversing GIF-making by printing them out into flipbooks or as zoetropes), as well its potentials for exploring questions of body politics and gender identity. This talk explores these tendencies in GIF-art through an examination of the work of artists and animators such as "Erma Fiend" (Lee Friend Roberts), Meltem Şahin and Alina Sánchez López among others. Fiend's work explores the GIF as a medium for self-portraiture and an unpacking of what she describes as "the semiotics of identity [and] the aesthetics of performed femininity." In that sense, the use of the GIF by Fiend is not unlike the video auto-portraiture of feminist video artists in the 1970s and 80s. While Turkey-based artist Meltem Şahin does not use her own body in her GIFs, her work is equally invested in questions of embodiment and gender identity. In fact, Şahin takes things a step further, by describing her augmented reality Instagram filters as embodied GIFs that live on the body of the user. Şahin has also curated an exhibition titled OhMyPMS! which brings together a set of globally dispersed women animators exploring the affective and emotional vagaries of premenstrual syndrome through the medium of the GIF. Finally, Mexico-based artist Alina Sánchez López explores the GIF as a form of community art practice. While López describes her own GIF work as manifestation of her artistic response to the social problems she

faces as a woman in Mexico, her broader work also explores the possibilities of collaborative artmaking across space. In 2017, López initiated the Opera Prima project, a live-edited “GIF-Film author event.” More recently, during the COVID-19 pandemic, López has curated “pandemic GIF labs” to collaborate with students and artists to give expression to their anxieties, which has resulted in a virtual exhibition space “GIF Pandemia Gallery.” Although the work of these artists varies in style, they have a shared conviction in the affective and artistic potentials of the GIF. This talk will undertake both a formal examination of the GIF’s connections to cinematic and performative cultures, as well as explore the range of themes and affects mobilized in the work selected artists. The affordances of the format and its capacity for looping, repetitive movement then, make the lightweight and seemingly ephemeral format of the GIF a powerful medium for queer and feminist art practice—something that GIF-artist and animator Miranda Javid describes as “quiet art with a big presence.”

"Thinking Through the GIF Economy"

Workshop by Anirban Baishya:

Friday, September 24, 2021

12:00 PM CDT Zoom Meeting

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

Workshop Abstract:

We have all seen GIFs or used them at some point—perhaps on social media or while texting. For some of us, the GIFs are the glitter and bling of the internet before Web 2.0. Suffice it to say, GIFs have been around for a long time. We live in a world saturated with these tiny animated images looping on our computer screens, our phones and sometimes, even our billboards. Often in this overabundance, we hardly think about them and what potentials they hold. But what does it mean to think through GIFs? Can GIFs be a mode of making associations, a way of thinking about the endless stream of images coursing

through our lives? Can the GIF be a method of inquiry? In this workshop, we will explore these questions through a hands-on experience in making simple GIFs using Photoshop and/or phone apps. By making random image associations and “animating” them within a single file, we will explore how the GIF can enable a form of dialectical thinking and a way of expressing ideas, associations and even feelings.

Biography:

Anirban Baishya is an Assistant Professor at the Communication and Media Studies Department, Fordham University. His current research examines selfies and the rise of digital selfhood in India. He is currently working on a book project titled *Viral Selves: Selfies and Digital Cultures in India*. His research interests New Media and Digital Cultures, Social Media & Political Culture, Media Aesthetics, Surveillance Studies, and Global and South Asian Cinema & Media. His work has been published in *International Journal of Communication, Communication, Culture & Critique, South Asian Popular Culture, Porn Studies* and *South Asia: Journal of South Asian Studies and Media, Culture and Society*. He is also the co-editor of “South Asian Pornographies: Vernacular Formations of the Permissible and the Obscene,” a special issue of *Porn Studies* which was published in March 2020.

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, Center for South Asia, Communication Arts, and English.

[Patrick Anderson](#)



"Someone is Dying Before Your Eyes': performance theory and police violence"

Public Lecture:

Thursday, October 7, 2021

5:00 PM CDT

Elvehjem L160

Lecture Abstract:

This talk considers the state of contemporary policing in the US from the perspective of membership on a community oversight board, and investigates the surprising appearances in that work of cherished concepts from the field of performance theory.

"Oversight for Artists"

Workshop:

Friday, October 8, 2021
12:00 PM CDT
UClub, Room 212
432 East Campus Mall

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

Workshop Abstract:

This workshop will include training in the work performed by community boards and commissions charged with enacting oversight of their local law enforcement agencies. Professor Anderson will engage participants in a mock case review, drawing connections between this work and the training provided by various fields within the broad discipline of Visual Culture Studies.

Biography:

Patrick Anderson is a Professor in the departments of Communication, Ethnic Studies, and Critical Gender Studies at the University of California, San Diego. He is the author of *Autobiography of a Disease* (Routledge, 2017) and *So Much Wasted* (Duke University Press, 2010) and the co-editor, with Jisha Menon, of *Violence Performed* (Palgrave, 2009). With Nicholas Ridout, he co-edits the "Performance Works" book series at Northwestern University Press. He has served as Director of the Critical Gender Studies program and founding facilitator for the Social Justice Practicum at UC San Diego; as Vice President of the American Society for Theatre Research; and as Editorial Board member for the University of California Press. In 2018, he was appointed by the Mayor and City Council of San Diego to the Community Review Board on Police Practices; he is now a Commissioner on the Commission on Police Practices), which represents the community in reviewing complaints against the police, officer-involved shootings, and in-custody deaths. A former Fulbright Scholar and Berkeley Fellow, Anderson holds a PhD in Performance Studies (Designated Emphasis: Women, Gender, and Sexuality) from the University of California, Berkeley; an MA in Communication and Cultural Studies from the

University of North Carolina at Chapel Hill; and a BS in Performance Studies and Anthropology from Northwestern University. In 2020, he completed his Death Doula certification at the University of Vermont.

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, Gender and Women's Studies, Interdisciplinary Theatre Studies, and the Institute for Research in the Humanities

Jorge Marcone



"With Natural Lighting: Painting and Filming

History and the Invisible Amazonia"

Public Lecture:
Thursday, November 4, 2021
5:00 PM CDT
Elvehjem L160

Lecture Abstract:

Even a non-specialized audience can recognize that indigenous visual arts and cinema are self-representations of Amazonian subjects alternative to those of the mass media. Indeed, they are representations arising from indigenous policies for the defense of cultural identities and/or their relations with territories populated by human and non-human beings. It is a powerful communication strategy when language diversity and literacy are obstacles to fostering contact and collaboration between Amazonian communities and other actors. However, the success of activism seems to postpone the resolution of the following question. How to think the visual arts for Amazonian cultures where the ontologically important is invisible to the eyes? Can it be both the representation of the history of indigenous peoples and the visualization of invisible realities? Are the Amazon visual arts comparable to the visionary events in which non-human beings communicate with humans? Contemporary Amazonian visual arts often suggest the possibility of considering them as fundamentally shamanic, but this option that does not end up curdling yet.

"How to Tow a Net: Reciprocity and Collaboration in Amazonian Visual Arts"

Workshop:
Friday, November 5, 2021
12:00 PM CDT
UClub, Room 212
432 East Campus Mall

***To attend the workshop please RSVP to cvc@mailplus.wisc.edu**

All are welcome!

Workshop Abstract:

With the participation of Diana Iturralde, Ryan Pinchot, Carolina Sánchez, and Katia Yoza.

Graduate students in Art History and Spanish and Portuguese, Rutgers University.

The task we propose is, first, an introduction to the project "Secreto Sarayaku" by Ecuadorian artist Misha Vallejo (Ecuador). In this project, Vallejo seeks collaboration between different media and proposes a way for practicing reciprocity between the kichwa community of Sarayaku and those who approach it in search of their knowledge. Next, and taking Vallejo's proposal as a framework, the workshop proposes to involve its participants in the conversation on three other proposals of collaboration and reciprocity. First, the urban murals of the Amazonarte collective (Peru); then, the photographs by Juanita Escobar (Colombia) which focus on the border between Colombia and Venezuela; and finally on the place of comics and B-movies in the visual culture of the Amazon in Colombia.

Biography:

Jorge Marcone is a faculty in the Department of Spanish and Portuguese, the Program in Comparative Literature, and the Environmental Studies Major at Rutgers University-New Brunswick. His research and teaching focus on how literature and culture from Latin America, especially from Amazonia, can inform and are impacted by social-ecological crises and resilience. Marcone serves as co-director of the Scientific Advisory Board of the South American Resilience and Sustainability Studies Institute (SARAS) based in Uruguay. SARAS's mission is to catalyze perspectives and collaborations between academic disciplines and other forms of knowledge. Marcone is a collaborator to the Microbiota Vault Initiative, and the GloMiNe-Peru initiative. The Microbiota Vault is a global non-profit and non-governmental foundation focused on conserving the diverse microbiota to ensure long-term health for humanity.

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, Communication Arts, Institute for Research in the Humanities, LACIS, and Spanish and Portuguese.

Paula Amad



Image: "F.W. Brinton and Model Airship," c. late 1880s. Special Collections, University of Iowa Main Library.

“Cin-aereal attractions: **F.W. Brinton and the Technical and**

Fantastical Correspondences between Early Aviation and Cinema”

Public Lecture:

Thursday, November 18, 2021

4:00 PM CST Zoom Webinar

Link to join Webinar:

<https://uwmadison.zoom.us/j/98636336072>

Lecture Abstract:

In a 1913 essay that explores the multiple functions of cinema, Louis Haugmard mentions the important legacy of cinema’s usefulness to science by citing the benefit in the late nineteenth century of chronophotography to aviation:

“Instantaneous photography has allowed scientists to verify the accuracy of certain equestrian poses on the frieze of the Parthenon. The chronophotographs of Monsieur Marey concerning the flight of birds have produced precious pieces of information for the warping of airplane wings.” Six years later, Jean Cocteau resumes discussion of the connections between aviation and cinema when he states that “From the time of its discovery the cinema was made to serve old ideas...But America made films in which theater and photography slowly gave way to a new form because they were better equipped than we were and they acted like engineers who instead of stripping the airplane completely of its wings simply reduced them slightly.” This talk returns to the origins of these intriguing technological and industrial correspondences between aviation and cinema by exploring the unique case study of F.W. Brinton, one of Iowa’s first film exhibitors who also happened to be a passionate airship inventor. The talk begins with an overview of the affinities between the sciences of aerodynamics and chronophotography as demonstrated by figures such as Nadar, Marey and the Wright brothers, before illuminating the cinematic outcome of this cin-aerial crossover in the craftsmanship and showmanship of the inventions and exhibition formats that characterized Brinton’s Entertainment Company. I ultimately argue that early aviation forms a crucial missing link in the “cinema of attractions” model that

frames our understanding of the broader cultural landscape from which films emerged, and that the nexus between these two iconic machines of modernity has consequences for a diverse range of popular and avant-garde embodiments of what I call “cin-aereality.”

“‘Shadow Sites’: Clouded Vision in the Archives of Aerial Photography.”

Workshop:
Friday, November 19, 2021
12:00 PM CST Zoom Meeting

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

Workshop Abstract:

Emerging from one of the first post-war application of aerial photography in the new domain of aerial archaeology, the term “shadow sites” refers to evidence from the past that only becomes visible from the air and under certain conditions of light. Taking inspiration from the photographic and archival suggestiveness of that term, this workshop explores the conceptual and methodological questions for visual studies raised from the research I have conducted in diverse aerial photography archives in France, Britain, Germany, Australia and the US for my book *Cin-aereality: Aviation, Cinema, and Modernity*. I will draw upon Alan Sekula’s seminal essay from 1975 “The Instrumental Image” in which he critiqued the archive-denying celebration of abstraction in the aerial photographs ‘authored’ by Edward Steichen, while also interrogating Sekula’s own blind-spots. In order to do so, the workshop turns to a group of “shadow sites” that I have discovered in diverse military aerial archives in the form of “cloud” photographs shot by pilots during their reconnaissance missions. I will seek to give voice to the “mute” context behind these archival apparitions in order to generate further discussion of interest to

research across media, visual and art history regarding the multiple “shadow sites” within visual-based archives.

Biography:

Paula Amad is an Associate Professor of Film Studies and Director of Graduate Studies in the Department of Cinematic Arts, University of Iowa. She is the author of *Counter-Archive: Film, the Everyday and Albert Kahn's Archives de la Planète* (Columbia University Press, 2010) and numerous articles, in, amongst other journals, *Feminist Media Histories*, *Modernism/Modernity*, *Representations*, *Camera Obscura*, *History of Photography*, *Cinema Journal*, *Film History*, and *Framework*. Her research has been supported by awards including a J. Paul Getty Postdoctoral Research Fellowship (2006-7), and an International Grant for Philosophy and Photography Research, from The Shpilman Institute for Photography (2011), and she is also the recipient of the 2014 Katherine Singer Kovács Award for Outstanding Essay by the Society for Cinema and Media Studies for her article in *Cinema Journal* titled “Visual Riposte: Looking Back at the Return of the Gaze as Postcolonial Theory’s Gift to Film Studies.” She is currently completing a second book focused on the airplane and camera as the twin vision and dream machines of early twentieth-century modernity. Her essays have been translated into French, Italian, German, and most recently Chinese.

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 History, Communication Arts, English, French and Italian, and the Institute for Research in the Humanities.

Fall 2021 Courses

Required CVC Course

ART HISTORY / AFRO-AMERICAN STUDIES

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

Prof. Jill Casid

Tuesdays, 4:00 - 6:30 p.m.

Prepares student for graduate work in the transdisciplinary study of Visual Cultures by building on the knowledge, theories, and methods that are fundamental to the discipline. It will develop skills in critical reading, research, analysis, writing, and oral presentation.

This seminar is the core requirement for the Doctoral Minor and Graduate Certificate in the transdisciplinary study of visual cultures, a field in which analytic attention to gender, sexuality and race is integral. The seminar charts the formation and history of the dynamic, multi-stranded, and still changing field in its critical dialogue with cultural studies, critical race theory and black study, feminist theory, queer theory, trans studies and theory, disability studies and crip theory and performance studies. 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. You will develop a set of skills in critical reading, research, analysis, writing, and presentation (including visual presentation methods) that will be of use to you throughout graduate school and in your professional life beyond. Toward these goals, the course has three main dimensions. As your introduction to the Doctoral Minor and Graduate Certificate here, the course will take advantage of the programming of the Center for Visual Cultures to frame your encounter with the leading questions driving the field, assist in facilitating the formation of a network and intellectual community, and help point you toward the research resources here that may support your work. As your introduction to practices in the study of visual cultures, the course explores the controversies that drove the field's formation, its complex relations to various disciplines and the issues, challenges, and

debates fueling the ongoing transformations of the field. The readings are necessarily selective and partial. Thus, you are encouraged to use the syllabus as a map leading you to deepen your knowledge through further study. As a practicum, the seminar also emphasizes the development of essential skills in critical reading and analysis, primary and secondary research methods, the writing of various kinds of professional prose, oral presentation, and oral response to questions that are vital to your success in graduate study and future viability in the field. In addition to weekly readings and discussion, work for the course will include the generation of burning questions as the catalysts of inquiry, examining and analyzing the visual, producing and delivering oral presentations, and writing work that corresponds to specific kinds of professional writing. As this course is designed to enhance your professional formation, you are strongly encouraged to navigate the course architecture of readings and assignments according to the needs and dictates of your own research and developing areas of specialization.

Potential CVC Electives

ART

Art 908, Section 2: Graduate Seminar on Collaboration in the Arts

Professors Laurie Beth Clark and Michael Peterson

Tuesdays, 5:00 – 8:00 p.m.

Contemporary creative production in the arts is full of collaboration. The out-of-date image of the artist as a solo creative genius laboring in isolation is yielding ground to a model of mutual inspiration and aid. Collaboration takes many forms: There are long term and one-off partnerships, small teams and large groups. There are many, many famous and successful collaboratives past and present: Gilbert & Sullivan, Gilbert & George, Critical Art Ensemble, Grand Fury, Goat Island, Split Britches, Group Material, KOS, Team Lab, Rimini Protocol, General Idea, My Barbarian, Guerilla Girls, Ant Farm, Africobra, the Harrisons, Marina Abramovic & Ulay, Elmgreen & Dragset, Charles & Ray Eames, Wachowski Sisters, Cohen Brothers...

Collaboration has *a/ways* been an important part of production across the arts, but is often underrecognized. Examples include the famous post-facto acknowledgement of partnerships (Christo & Jean Claude, Edward & Nancy

Reddin Kienholz, Claes Oldenburg & Coosje van Bruggen) as well as the way that the labor of dancers, actors, designers, and editors is routinely subsumed into auteur recognition for choreographers and directors. There are partnerships of artists with often unnamed master printers and there are individuals who subsume their identities in guerilla groups. There are bands and theatre companies whose member identities are subsumed into the group name and others where (some) individuals are also recognized.

In Choices: Making an Art of Everyday Life, Marcia Tucker says:

Collaboration by its very nature bypasses formalist doctrine entirely. It emphasizes flexibility, spontaneity, and responsiveness rather than control, autonomy, and isolation. Work is not the result of a single endeavor, so that the aesthetic quality we have come to associate with individual genius is difficult, if not impossible, to locate. The concept of uniqueness and the admiration for a single artist's abilities are at odds with work which is the result of more than one sensibility, and therefore constantly in flux.

This graduate seminar will approach collaborative production in the arts from multiple perspectives. The class will explore collaboration's rich history as theory and as practice. That is to say, we will read about the how and why of collaboration and we will make collaborative works. It is hoped that many variations on models for collaborative production will emerge. Discussions will give equal attention to the qualities of the product and to an evaluation of the collaborators' process. Because the class is not segregated by discipline, our meetings will provide a unique opportunity to become familiar with other ways of working and perhaps to dispel the isolation that sometimes seems endemic in the arts.

The seminar will be taught collaboratively by Art Department Professors Laurie Beth Clark and Michael Peterson, who have worked together as artists, educators, and scholars for many years, including the last eleven years as [Spatula&Barcode](#). For more information, contact clarkandpeterson@gmail.com

ART HISTORY

Art History 779: Topics in Architecture and Urbanism of Asia

Prof. Preeti Chopra
MW, 2:30 - 3:45 p.m.

This course typically meets with an intermediate to advanced level lecture course. However, the requirements for graduate students are different consisting of a substantial research paper in addition to course assignments. Meets-with courses includes "Cities of Asia."

Art History 867: Material History of the American Landscape

Prof. Anna Andrzejewski
Mondays, 2:30 – 5:00 p.m.

This course seeks to examine what we can learn about the history of what we now call the United States by examining visual and material culture. It considers how material culture – things like buildings or built features – relate to the natural environment, and thus its intersections with geology, climate, vegetation, non-human species, and ecology. It also offers tools for *interpreting* historical buildings and cultural landscape: different ways of *mapping* American space, and different ways of *narrating* change on the American landscape. Students will choose the kinds of spaces to discuss in class as well as research in individual projects. Possible topics might include: zoning; transportation network; military landscapes; extractive landscapes of the west.

ENGLISH

English 651: Latinx Theatre and Performance: Race, Politics, and Identity

Prof. Paola Hernández
Tuesdays and Thursdays, 2:30-3:45 p.m.

This course aims to understand the Latinx experience in the U.S. through a variety of theater plays and performances. We will begin with the Chicano movement and Teatro Campesino (1960s) and move through the present to learn about social and political situations that have made Latinx theater a cultural imperative. Themes of racial injustices, political protests, working rights, myth, and Hispanic traditions will be central to this class. All plays and performances will be in English. No need to know Spanish for this course.

English 803: Medieval/Modern: Here/There, Now/Then

Prof. Lisa Cooper

Mondays, 10 am-12:30 p.m.

A seminar devoted to exploring the continuing presence of the medieval in the present, with topics to include race and racism, gender, and sexuality; nationalism, the colonial, and the post-colonial; canon formation and literary theory; periodization; environmentalism and ecocriticism; the digital humanities; and more. Readings/discussion will focus on secondary work, but students will engage with medieval primary texts of their choice (and in translation as needed) for presentations; final papers will be keyed to students' own research areas.

***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**

Affiliate & Co-sponsored Events

[Rashomon](#)



September 16-26, 2021

University Theatre presents the fall production of *Rashomon*, a play about the elusive nature of truth. Performances will take place in Mitchell Theatre in Vilas Hall. Tickets go on sale August 30!

‘Home Stretch’ Festival Adds New Performances



Date: Through September 22

The [Home Stretch Art Festival](#), a "distributed festival" of small artistic acts in Madison, recently added [five additional participatory artworks](#), bringing the total number of projects to 17. The festival, created by [Spatula&Barcode](#), continues through **Wednesday, September 22** and features several UW–Madison faculty!

Read about Home Stretch in the [Wisconsin State Journal](#).

Exhibitions

Student Art Exhibitions



See work from students in the Art Department in the [2021 BFA Senior Exhibition](#) and [2021 MFA Exhibitions](#), available online through the fall semester.

For an in-person experience, visit [Gallery 1308](#) at Union South to view *IN TRANSIT*, a multimedia, collaborative exhibition curated by Sophia Abrams and Elizabeth Parker of [WUD Art](#), on view through **Friday, September 10**.

Chazen Museum of Art

[Picturing a Nation:](#)
[American Drawings and Watercolors](#)



August 31 - November 28, 2021

A survey of American drawings from the 18th century to the early 20th century will introduce audiences to a range of artists, from anonymous to well-known practitioners, who excelled in a variety of drawing media and subject matter. *Picturing a Nation: American Drawings and Watercolors* traces colonial folk art to European-inspired academic styles to a distinctly modern, American form of draftsmanship. With pen and ink, graphite, watercolor, chalk and pastels, these artists composed incisive portraits, sweeping landscapes, historical narratives and scenes of everyday life.

Picturing a Nation: American Drawings and Watercolors is co-curated by the Chazen's Janine Yorimoto Boldt, associate curator of American art, and James R. Wehn, Van Vleck Curator of Works on Paper. The majority of the drawings in the exhibition are drawn from a series of exceptional gifts to the Chazen over the years from D. Frederick Baker and the Baker/Pisano Collection and from Mr. and Mrs. Stuart P. Feld.

The exhibition includes remarkable works by Ruthy Batcheller, Mather Brown, George Catlin, William Merritt Chase, Thomas Cole, John Singleton Copley, John Steuart Curry, Lilian Westcott Hale, Eastman Johnson, Frances Jauncey

Ketchum, Louisa Jauncey Ketchum, John Marin, William Sidney Mount, Titian Ramsey Peale, Eliza Quincy, John Trumbull, John Vanderlyn, Elihu Vedder and Benjamin West, among others.

Themes such as the colonial foundation of American drawing, the formation of the American school of artists who traveled to Europe, the development of the American Academy on the East Coast of the United States, portraiture, landscape and self-taught women artists will be examined through the scope of drawings in the exhibition. Select locations represented in the images include the Niagara River, Lake George, Hudson River Valley, White Mountains, Lake Superior region of Wisconsin, and the Mississippi River.

Among the exhibition's many highlights are Benjamin West's neoclassical *Rustic Lovers Forewarned of the Approach of a Thunderstorm* (1785), Louisa Jauncey Ketchum's watercolor and ink botanical study *Hepatica of Noble Liverwort* (circa 1819), the compelling charcoal and chalk portrait of Miss Brinkley by Eastman Johnson (1855) and John Marin's modern abstraction of the Brooklyn Bridge in graphite (circa 1913).

Madison Museum of Contemporary Art

NATALIE FRANK: Unbound



June 5 - October 3, 2021

The Madison Museum of Contemporary Art (MMoCA) and Kemper Museum of Contemporary Art (Kemper Museum) are pleased to present *Natalie Frank: Unbound*, the first survey exhibition of Brooklyn, New York-based artist Natalie Frank's drawings inspired by some of the best-known and most controversial literary narratives.

Spanning a decade of Frank's feminist drawing practice, *Unbound* will present work from the artist's four major drawing series, each of which is the result of Frank's rigorous research. "Fairy tales captivated me because many began as women's oral tales that articulated female desires and fears," said Frank. "Yet over time their authorship was erased and their voices neutered. I restore the identities of these overlooked female artists and transform their stories to create contemporary, paradigm-breaking female heroines."

In "Tales of the Brothers Grimm" (2011–14), Frank presents the unvarnished original nineteenth century versions of these tales as images that celebrate female agency by elevating heroines and villainesses alike. In each of her twenty black-and-white gouache-on-paper drawings, she represents a key scene from Jack Zipes's anthology "The Sorcerer's Apprentice" (2017).

In a suite of gouache and chalk pastel drawings, Frank reclaims the feminist "Story of O" (2017–18) and gives image to the psychosexual narratives of the book's key scenes. Finally, Frank's drawings of "Madame d'Aulnoy's" (2019–20) shrewd heroines are anything but conventional. She presents the author's fantastical stories through a complex layering of color, form, material, and gesture.

Unbound will be on view at MMoCA June 5–October 3, 2021, before traveling to Kemper Museum in Kansas City, MO, where it will be on view from January 28–May 15, 2022.

Exhibition Support

Major Sponsorship for *Natalie Frank: Unbound* has been provided by Tom and Peggy Pyle; with additional support from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

AMENDS: Nick Cave and Bob Faust



June 19 - October 24, 2021

AMENDS is a community-based, interactive art project by Chicago-based artists Nick Cave and Bob Faust. The internationally known artists and collaborators created the three-component project in 2020 after the killing of George Floyd by police in Minneapolis. The ultimate goal of *AMENDS* is to lay the groundwork for the eradication of racism. *AMENDS* will bring together the artists, community leaders in the Madison area and the state, and members of the public to complete the three components of the project.

[Read more](#)

BETWEEN



July 10, 2021 - February 13, 2022

Between explores photography as a medium uniquely positioned for revealing the liminal. Defined in a multitude of ways—in between, a threshold, a moment of transition, or a rite of passage—a liminal space is the precipice between two realities. Photography is often considered a documentary device that can capture this moment, and yet the trick of the medium is that it is also liminal—the camera functions at the brief pause between when reality is transpiring and when it becomes trapped in time.

Each of the artists featured in *Between* explores the liminal in various and nuanced ways. Some focus on when the viewer must confront spaces that have histories, both known and hidden. Others insinuate the trick of the camera in “documenting” scenes that are staged with yearning and potential for another reality.

Between also highlights works that evoke how we internalize the liminal. Revealing emotional and psychological states, we witness deeply private moments that resonate with our own personal experiences. Yet other artists seek out landscapes and cityscapes on the edge—of night, of the city, of the world—that mirror the inner turmoil of encountering spaces and moments in between.

While at times slightly unsettling or uncomfortable, the liminal can also be viewed as a moment of becoming—a chrysalis for change. As we reflect on our shared and individual experiences from the past year, *Between* invites

exploration and curiosity of these spaces that are filled with the potential for growth and hopeful transformation.

Exhibitions in the Henry Street Gallery are generously funded through an endowment established by the Pleasant T. Rowland Foundation.

Opportunities

Call for Nominations: UW–Madison Outstanding Women of Color Awards



Deadline: Monday, September 13

The [Outstanding Women of Color Awards](#) acknowledge and honor women of color at UW–Madison and in the Greater Madison community. Submit a nomination at go.wisc.edu/owoc2021. Award winners for 2021 will be announced at the annual Diversity Forum on **Tuesday, November 2**.



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