LUNCHTIME CONVERSATIONS
EVIDENCE AND
VISUAL CULTURE
12:30-2pm | SOS 250
An open discussion about what we mean when we speak about “evidence” in relation to visual culture. Everyone is invited! Readings will be made available in advance.

LUNCHTIME CONVERSATIONS
TOUR OF LACMA
CONSERVATION DEPT
12:30 - 2pm | 1905 W. Wilshire Blvd.
Conservation departments are integral to museums throughout the world, maintaining and repairing a wide array of objects from paintings to manuscripts to artifacts. In this special tour, staff from LACMA’s Conservation Labs will discuss projects currently underway at the museum, conservation techniques, new trends, and shifting ideologies within the field of conservation.

WELCOME BACK
LUNCH
12:30-2pm | SOS 250
Join us as we kick off another exciting year of programming and launch the Visual Studies Research Institute. Welcoming remarks will be given by Professor Kate Flint, followed by a lecture and conversation with Catherine Lord, Professor of Studio Art at UC Irvine and USC Discovery Fellow Fall 2012.

VISUAL STUDIES
WED.SEP 4
LUNCHTIME CONVERSATIONS
SEE FOR YOURSELF:
VISUAL DISCERNMENT AND PHOTOGRAPHY’S APPEARANCE
12:30-2pm | SOS 250
JORDAN BEAL, Assistant Professor of Art History, University of Toronto
How and why were photographs seen as more, or less, influential than the haunted houses or magic-lantern projections with which they competed for evidentiary credibility upon their announcement in 1839? This talk investigates the evolution of visual deception in the years flanking photography’s appearance, proposing that the medium in which this supposedly revolutionary medium was inserted was not primed to receive photography as unquestionably objective.

WED.SEP 11
VISUAL CULTURE
JORDAN BEAL, Assistant Professor of Art History, University of Toronto
Photographs were seen as more, or less, referential than the paintings, engravings, and prints on which they competed for evidentiary credibility upon their announcement in 1839. This talk investigates the evolution of visual deception in the years flanking photography’s appearance, proposing that the medium in which this supposedly revolutionary medium was inserted was not primed to receive photography as unquestionably objective.

WED.SEP 11
LUNCHTIME CONVERSATIONS
OBJECTS OF KNOWLEDGE:
SIGNS OF THE TIMES: THE WAR AND THE WORLD IN WEEGEE’S PHOTOGRAPHY OF NEW YORK, 1940-1945
5:30-7pm | Hermitage Room, DML G28
Graduate Student: NADYA BAJR, Dept. of Art History, USC
Respondent: STEVE ROSS, Professor of History
Between 1940-1945, the tabloid photographer Weegee documented how World War II affected the daily life of New Yorkers. In these photographs, Weegee expressed his personal judgments about the international situation while simultaneously making light of the war to ease his public’s concern. This paper considers Weegee’s framing of the home front in light of his identity as a Jewish immigrant.

WED.SEP 18
LUNCHTIME CONVERSATIONS
UNDATAFUL: VISUAL INTERPRETATION, AND OTHER HUMANISTIC REFLECTIONS ON BIG DATA
4pm | Room TBA
JOHANNA DRUCKER, Professor of Information Studies, UCLA
Discussant: KATE FLINT, Professor of English and Art History, USC
Co-sponsored by STS and VSRI

WED.OCT 2
VISUAL CULTURE
JORDAN BEAL, Assistant Professor of Art History, University of Toronto
Photographs were seen as more, or less, referential than the paintings, engravings, and prints on which they competed for evidentiary credibility upon their announcement in 1839. This talk investigates the evolution of visual deception in the years flanking photography’s appearance, proposing that the medium in which this supposedly revolutionary medium was inserted was not primed to receive photography as unquestionably objective.

WED.OCT 2
LUNCHTIME CONVERSATIONS
THE OPEN-SOURCE GIRL WHO CONQUERED THE WORLD: ARCHITECTING SOCIAL MEDIA AND COPYRIGHT FOR NETWORKED CREATIVITY
5-6:30pm | DML 241
Graduate Student: ALEX LEAHNY, Assistant Professor of Communication and Journalism
Respondent: STEVE ANDERSON, Associate Professor, USC Media Arts and Practice
Hatsune Miku is a world-renowned singer. But she doesn’t exist. Miku is a Japanese voice synthesizer program, anthropomorphized as a young girl that allows musicians to create vocals to songs without a real singer. This talk will examine Hatsune Miku’s franchise as an innovative example of “open source culture.”

WED.OCT 9
LUNCHTIME CONVERSATIONS
OBJECTS OF KNOWLEDGE:
THE OPEN-SOURCE APPROACH TO VISUAL CULTURE
5-6:30pm | DML 241
Graduate Student: JENNIFER REYNOLDS-KAYE, Dept. of Art History
Respondent: SHANA REDMOND, Assistant Professor of American Studies and Ethnicity
By drawing upon the work of contemporary Mexican artists who reinterpret Pre-Columbian images, this paper advances propositions for how scholars might begin to “see” or “look” through open-source culture. This approach might help us see a different methodology for approaching visual art that exists at the intersection of historical colonialism and the coloniality of power.

WED.OCT 9
VISUAL CULTURE
JORDAN BEAL, Assistant Professor of Art History, University of Toronto
Photographs were seen as more, or less, referential than the paintings, engravings, and prints on which they competed for evidentiary credibility upon their announcement in 1839. This talk investigates the evolution of visual deception in the years flanking photography’s appearance, proposing that the medium in which this supposedly revolutionary medium was inserted was not primed to receive photography as unquestionably objective.

WED.OCT 9
LUNCHTIME CONVERSATIONS
THE OPEN-SOURCE APPROACH TO VISUAL CULTURE
5-6:30pm | DML 241
Graduate Student: JENNIFER REYNOLDS-KAYE, Dept. of Art History
Respondent: SHANA REDMOND, Assistant Professor of American Studies and Ethnicity
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WED.OCT 16
LUNCHTIME CONVERSATIONS
BIG DATA
4pm | Room TBA
JOHANNA DRUCKER, Professor of Information Studies, UCLA
Discussant: KATE FLINT, Professor of English and Art History, USC
Co-sponsored by STS and VSRI

WED.OCT 23
LUNCHTIME CONVERSATIONS
THE OPEN-SOURCE APPROACH TO VISUAL CULTURE
5-6:30pm | DML 241
Graduate Student: JENNIFER REYNOLDS-KAYE, Dept. of Art History
Respondent: SHANA REDMOND, Assistant Professor of American Studies and Ethnicity
By drawing upon the work of contemporary Mexican artists who reinterpret Pre-Columbian images, this paper advances propositions for how scholars might begin to “see” or “look” through open-source culture. This approach might help us see a different methodology for approaching visual art that exists at the intersection of historical colonialism and the coloniality of power.

WED.NOV 13
LUNCHTIME CONVERSATIONS
THE OPEN-SOURCE APPROACH TO VISUAL CULTURE
5-6:30pm | DML 241
Graduate Student: JENNIFER REYNOLDS-KAYE, Dept. of Art History
Respondent: SHANA REDMOND, Assistant Professor of American Studies and Ethnicity
By drawing upon the work of contemporary Mexican artists who reinterpret Pre-Columbian images, this paper advances propositions for how scholars might begin to “see” or “look” through open-source culture. This approach might help us see a different methodology for approaching visual art that exists at the intersection of historical colonialism and the coloniality of power.

WED.NOV 20
GRADUATE FELLOWSHIP WORKSHOP
9-10am | WVC 157
Visiting scholars will join USC faculty to lead workshops that will focus on sample materials—including CVs and proposals—submitted in advance by graduate students.

WED.NOV 27
LUNCHTIME CONVERSATIONS
THE OPEN-SOURCE APPROACH TO VISUAL CULTURE
5-6:30pm | DML 241
Graduate Student: JENNIFER REYNOLDS-KAYE, Dept. of Art History
Respondent: SHANA REDMOND, Assistant Professor of American Studies and Ethnicity
By drawing upon the work of contemporary Mexican artists who reinterpret Pre-Columbian images, this paper advances propositions for how scholars might begin to “see” or “look” through open-source culture. This approach might help us see a different methodology for approaching visual art that exists at the intersection of historical colonialism and the coloniality of power.

WED.DEC 4
LUNCHTIME CONVERSATIONS
THE OPEN-SOURCE APPROACH TO VISUAL CULTURE
5-6:30pm | DML 241
Graduate Student: JENNIFER REYNOLDS-KAYE, Dept. of Art History
Respondent: SHANA REDMOND, Assistant Professor of American Studies and Ethnicity
By drawing upon the work of contemporary Mexican artists who reinterpret Pre-Columbian images, this paper advances propositions for how scholars might begin to “see” or “look” through open-source culture. This approach might help us see a different methodology for approaching visual art that exists at the intersection of historical colonialism and the coloniality of power.