### SPRING 2014 CALENDAR OF EVENTS

**VISUAL STUDIES RESEARCH INSTITUTE**

**WEDNESDAYS, 2:00-5:00PM**

**VSRI SEMINAR SERIES**

**MESA 599**

**Getting the Picture: The History and Visual Culture of The News**

SOS 250, unless otherwise noted on the VSRI website.

**THURSDAY, JANUARY 30**

**12:30-2:00PM**

**IMAGING DISASTER: TOKYO AND THE VISUAL CULTURE OF JAPAN’S GREAT EARTHQUAKE OF 1923**

Jennifer Weisenfeld, Professor of Art History and Visual Culture, Duke University. Academy for Polymathic Study, DML 241

**THURSDAY, MARCH 13**

**12:00-1:30PM**

**MEMORY AND DISPLACEMENT IN HIGHLAND PARK: “SIN TURISTAS” VISUAL ACCOUNT OF GENTRIFICATION**

John Uriquiza, Photographer and founder of “Sin Turistas” Photography Collective. AVE 50 Studio

**TUESDAY, FEBRUARY 25**

**5PM**

**OBJECTS OF KNOWLEDGE**

Academy for Polymathic Study, DML 241

**WEDNESDAY, MARCH 26**

**4:30-6:00PM**

**EXPOSING BELIEF: WHAT REMAINS WITH PHOTOGRAPHY**

Patricia Keller, Assistant Professor of Spanish Literature, Cornell University. Herrlinck Room, DML G 28

**WEDNESDAY, APRIL 9**

**4:30-6:00PM**

**LEARNING TO SHOOT: THE PHOTOGRAPHIC EDUCATION OF HENRI-CARTIER BRESSON**

Nadya Bair, Ph.D. candidate, Art History. SOS 250

**MAY 4-5**

**VSRI CONFERENCE**

**GETTING THE PICTURE: THE VISUAL CULTURE OF THE NEWS**

Academy for Polymathic Study, DML 241

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**What is a news picture and how does it work?**

The news picture is an image that operates across the boundaries that have traditionally divided the fields of art history, history, communications and media studies. An interdisciplinary team will teach this seminar. Any interested scholars can attend weekly or occasionally, or once. To participate, RSVP to vsri@usc.edu and you will receive the syllabus readings and updates.

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**The Indian Ocean Tsunami, Hurricane Katrina, the Sichuan, Haiti and Tohoku earthquakes - the experience of disaster is both universal and particular. Most of us understand these horrific events through a complex matrix of media, most of them visual, that attempt to record and assign meaning to destruction, chaos, and tragedy. Images mediate our experiences. How the visual functions in relation to disaster however, requires close critical examination. Focusing on one landmark catastrophic event in the history of an emerging modern nation - the Great Kanto Earthquake that devastated Japan’s imperial capital and its surrounding areas in 1923 - this talk explores how different media produce modes of seeing, understanding, and, eventually, remembering. Please RSVP to vsri@usc.edu to receive the readings for this seminar.

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**Imaging Disaster: Tokyo**

Imaging Disaster: Tokyo and the visual culture of Japan’s great earthquake of 1923

Jennifer Weisenfeld, Professor of Art History and Visual Culture, Duke University

This event is co-sponsored by the Del Amo Fund, Dept. of Spanish & Portuguese, MDA 599, unless otherwise noted on the VSRI website.

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**Objects of Knowledge**

Objects of Knowledge, an ongoing VSRI series, offers a venue for advanced graduate students to present their research. On Feb. 25, Kate Page-Lippmeyer, Ph.D. candidate in East Asian Languages and Cultures, will present “Space, Science Fiction, and the Aberrant Body in SF Horizons (1959-1965).” On March 24, Umayyah Cable, Ph.D. candidate in American Studies and Ethnicity, will present “Cinematic Activism: Palestinian Cultural Politics in the United States.” Faculty Respondent: Olivia C. Harrison, Assistant Professor of French and Italian.

Organized in association with the USC Academy for Polymathic Study.

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**Exposing Belief**

Exposing Belief: What Remains with Photography

Patricia Keller, Assistant Professor of Spanish Literature, Cornell University.

This paper draws on Eduardo Cadava’s Words of Light: Theses on the Photography of History, in which he channeling the theoretical writings of Walter Benjamin, claims “History happens when something becomes present in passing away, when something lives in its death.” This simple yet provocative idea suggests that we might best understand the event or “happening” of history as a form of afterlife, a living on that gains cultural and political currency in the very fact that its persistence in the present is predicated on the traces that emerge and remain after its passing. This paper seeks to delve deeper into this phenomenon of remaining, and ask: What remains with photography? How might photography not only enable a new understanding of history but also new structures of belief?

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**Learning to Shoot**

Learning to Shoot: The Photographic Education of Henri-Cartier Bresson

Nadya Bair, Ph.D. candidate, Art History

The photographer Henri Cartier-Bresson is known for his surrealist images from the 1930s, for his dual place in the art world and in press photography in the postwar period, for his technical and aesthetic skills, and for his treatises on photographic theory - most notably The Decisive Moment, published in 1952. Shifting the focus away from Henri Cartier-Bresson as an independent image-maker, this paper studies the importance of collaboration and mentoring in Cartier-Bresson’s career. Letters written to the photographer by his colleagues at Magnum Photos as well as magazine photo editors over the course of two decades, contrast readers with a different lineup for Cartier-Bresson’s best-known images, and suggest new methods for studying the historically collective nature of photography.

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**What remains with photography?**

What remains with photography? How might photography not only enable a new understanding of history but also new structures of belief? This event is co-sponsored by the Del Amo Fund, Dept. of Spanish & Portuguese, Dept. of Comparative Literature, and the VSRI.

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**News pictures promise to make the world, through the faculty of vision, at once immediate and inexorable. Few would dispute that the news picture, whether static or moving, photographic or autographic, is one of the most ubiquitous, powerful and controversial kinds of images today and that there is a long and complex history of the news picture still to be analyzed and explained. This two-day conference seeks to classify and comprehend those pictures that are news with attention to their production and material history.

http://dornsife.usc.edu/vsri/