

AUGUST 30



WELCOME BACK RECEPTION
LOS ANGELES AND "THE END OF PHOTOGRAPHY"

SCREENING

"My Getty Center" and "The End of Photography" and a discussion with the artist, Judy Fiskin. Followed by a reception

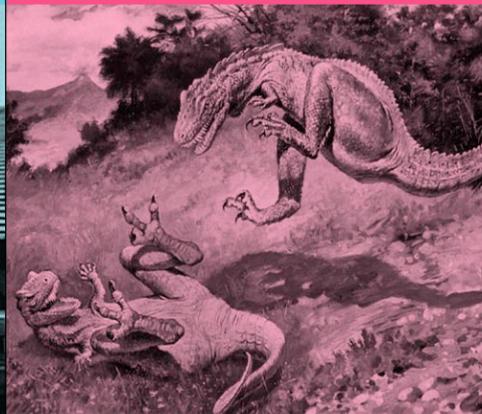
USC University Club
Banquet Room and Patio
Thursday, August 30th
5-7pm

Judy Fiskin's photographs and films have been shown at MoMA, MOCA, the Pompidou Center, the International Documentary Film Festival Amsterdam and in many other national and international venues. She teaches at Cal Arts.

Co-sponsored by the USC Roski School of Fine Arts Handtmann Photography Lecture Series

usc College
OF LETTERS, ARTS & SCIENCES

SEPTEMBER 20



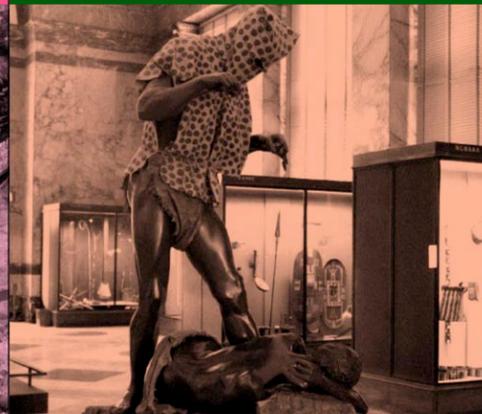
PICTURING THE PREHISTORIC: AUTHENTICITY, IMAGERY AND THE TRANSFORMATION OF DISPLAY AT THE AMERICAN MUSEUM, 1890-1920

VICTORIA CAIN, VISUAL STUDIES/SHOAH FOUNDATION POST-DOCTORAL FELLOW, USC

SOS 250
Thursday, September 20th
12:30-2pm

Although scientists had relied on illustrations for centuries, curators of nineteenth century natural history museums in the United States remained wary of visual representation. But in the 1890s, this attitude changed profoundly at the American Museum of Natural History, eventually causing a nationwide revolution in museum display. Led by curator Henry Fairfield Osborn, the museum's department of paleontology used paintings by Charles Knight not only to elucidate facts, but also to arouse emotional appreciation for the prehistoric past. Knight's commissioned images raised a series of questions about the role of truth in scientific art, and aroused a contest between artists and scientists for authority over display.

OCTOBER 25



'THE CONGO I PRESUME': TEPID REVISIONISM AT THE BELGIAN ROYAL MUSEUM OF CENTRAL AFRICA, TERVUREN 1910/2005

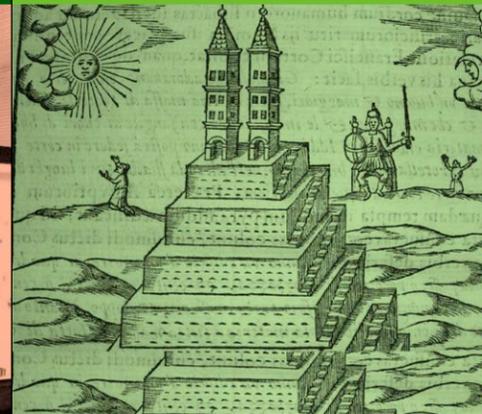
DEBORA L. SILVERMAN, UNIVERSITY OF CALIFORNIA PRESIDENTIAL CHAIR IN MODERN EUROPEAN HISTORY, ART AND CULTURE, UCLA

SOS 250
Thursday, October 25th
12:30-2pm

Few European imperial endeavors were as outrageous as Leopold's Congo. This paper examines how it was represented at home at the turn of the century and is now being reconsidered.

Co-Sponsored by the Department of Art History and the Department of History

NOVEMBER 5



FREUD IN MEXICO: THE ENIGMA OF THE PYRAMID
RUBÉN GALLO, ASSISTANT PROFESSOR, DEPT OF SPANISH & PORTUGUESE LANGUAGES & CULTURES, PRINCETON UNIVERSITY

SOS 250
Monday, November 5th
12-1:30pm

A discussion of the reception of Freud's writings in 1940s Mexico by artists and poets, focusing on various attempts to translate psychoanalytic concepts into visual images. Ruben Gallo is the author of *Mexican Modernity: the Avant-Garde and the Technological Revolution* (winner of the 2006 MLA's Katherine Singer Kovacs Prize) and *New Tendencies in Mexican Art: the 1990s*. He has also edited *The Mexico City Reader* and *Heterodoxos mexicanos*.

Co-Sponsored by the Latin American Studies Initiative

NOVEMBER 15



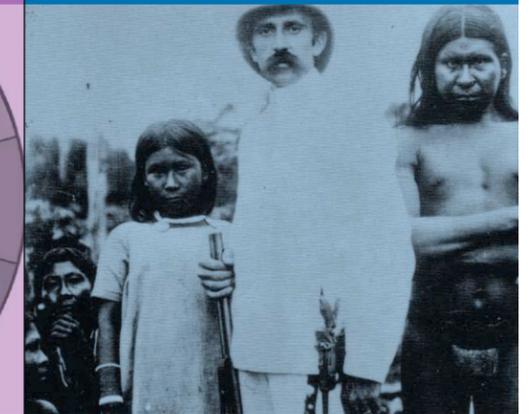
THE COLOR OF THE SACRED
MICHAEL TAUSSIG, PROFESSOR, DEPT OF ANTHROPOLOGY, COLUMBIA UNIVERSITY

SOS 250
Thursday, November 15th
12:30-2pm

This talk concerns the historical understandings of color. Bringing together texts from literature, anthropology, history, and philosophy, Taussig will theorize the confluence of color in Benjamin's theory, Marcel Proust's and William Burroughs's fiction, and artificial color manufacture in nineteenth-century Germany.

Co-Sponsored by the Center for Visual Anthropology

NOVEMBER 16



WORKING STUDENT-FACULTY CONFERENCE: VISUALIZING COLONIALISM

SOS 250
Friday, November 16th
10-4pm

This workshop will include a morning session in which students will present their images and comments, and an afternoon session drawing together all of guest instructors (Philippa Levine, Saloni Mathur, Nancy Lutkehaus, Panivong Norindr, Patricia Morton, Viet Nguyen, Debora Silverman, Daniela Bleichmar, Andrew Apter, Michael Taussig and Priya Jaikumar) for an intensive discussion of the theoretical and methodological issues involved in defining, studying and comparing ways of seeing and being seen in a colonial and post-colonial context. The value of notions like the gaze, spectatorship, different forms of visual literacy or visual discourses, and visual aspects of both surveillance and resistance will be reconsidered.

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