

**WELCOME (BACK) TO SCHOOL WITH VISUAL STUDIES: SHIVERS DOWN THE SPINE: IMAX AND IMMERSIVE VISUAL ENTERTAINMENT**  
 THURSDAY, SEP 4 | 7:30-9:30 PM  
 IMAX THEATRE  
 CALIFORNIA SCIENCE CENTER EXPOSITION PARK



**Alison Griffiths**  
 Dept. of Communication Studies  
 Baruch College, CUNY

Explore the power of immersive visual experiences with a screening of the 3-D IMAX movie *Mummies 3-D: Secrets of the Pharaohs*. Following the screening, film scholar Alison Griffiths will lead a discussion on the ways that spectacular entertainments shape our bodily and cultural sensibilities. The event will introduce attendees to the growing academic field of visual studies and to USC's Visual Studies Graduate Certificate program. Admission is free. Reception to follow. Sponsored by *Visions and Voices: The USC Arts & Humanities Initiative*.

**UNHAPPILY EVER AFTER: VISUAL IRONY AND FEMINIST STRATEGY IN AGNÈS VARDA'S LE BONHEUR**  
 FRIDAY, OCTOBER 3 | 12-1:30 PM  
 SOS 250



**Rebecca DeRoo, Asst. Professor, Dept. of Art History & Archaeology, Washington University in Saint Louis**  
 Although Agnès Varda is recognized as an early avatar of feminist filmmaking, her 1965 *Le bonheur* remains a misunderstood work, frequently criticized for its ostensibly anti-feminist message. This talk excavates specific sources of imagery from French women's magazines that idealized the daily drudgery of the housewife and explains how Varda applied this imagery to her characters to challenge feminine ideals. As a director making feminist films in an unreceptive climate, Varda employed a sophisticated strategy of visual irony in *Le bonheur* that disputes the film's narrative and conservative notions of domestic harmony. We can thus discern new depths in postwar feminism and appreciate Varda's contribution to a complex, trans-Atlantic dialogue about the structure of domestic life.

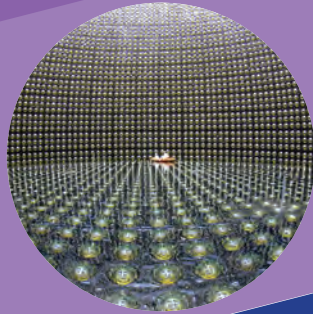
**TALKING HARD TARGETS: MASCULINITY IN SPORTS AND CONTEMPORARY ART**  
 THURSDAY, OCTOBER 16 | 7PM  
 BING THEATRE  
 LACMA



**Richard Meyer, Associate Professor, Art History, USC**

This roundtable discussion, moderated by Richard Meyer, gathers together an array of scholars and artists whose work addresses, from their particular vantage point, how contemporary art engages with and disrupts conventional codes of masculinity, in particular in relation to athletic imagery. Among the possible questions the roundtable will explore are as follows: How does contemporary art address our collective attraction to spectacle, even the spectacle of the body? How does contemporary art complicate our notions of sport and masculinity? Free to the public. Reservations are not required. Co-sponsored by *The Contemporary Project at USC and LACMA*. Right: Collier Schorr, *Hooded Figures (B.C.)*, 2003, c-print, 34 1/4 x 45 inches. © Collier Schorr. Courtesy of the artist and 303 Gallery, New York.

**THE VISIBLE AND THE INVISIBLE IN THE HISTORY OF TECHNOLOGY**  
 FRIDAY, NOVEMBER 21 | 12:30-2PM  
 SOS 250



**Rosalind Williams, Bern Dibner Professor of the History of Science and Technology Program in Science, Technology, and Society, MIT**

When the concept of "technology" is so abstract and general, how can "technology" be visualized? This talk will focus on the way textual materials interact with visual materials in representing the complexities of human interactions with the built world. Williams served as president of the Society for the History of Technology from 2004 to 2006 and is the author of *Retooling: A Historian Confronts Technological Change* (MIT Press, 2002).

**GRANT WRITING WORKSHOP**  
 SATURDAY, OCTOBER 4 | 9:30AM-4:30PM  
 SOS 250



A one-day workshop designed to help advanced graduate students across diverse disciplines prepare effective CVs and craft compelling applications for outside fellowships. A panel of interdisciplinary visiting professors joined by USC Visual Studies faculty will lead the workshop and comment on elements of sample materials. As a hands-on enterprise, the workshop should enable students to engage and experiment with various strategies of writing and self-presentation in order to achieve a finished product that can win them external funding support for their dissertation writing and research. Contact [vsgc@college.usc.edu](mailto:vsgc@college.usc.edu) for application procedures.

**TRAFFIC BUSTING WORKSHOP #1: HOW TO SELL INTERDISCIPLINARITY ON THE JOB MARKET**  
 WEDNESDAY, OCTOBER 22 | 5:30-7:00PM  
 SOS 250



**Featured speakers: Priya Jaikumar, Associate Professor, Critical Studies, USC**  
**Marsha Kinder, Professor, Critical Studies and Comparative Literature, USC University Professor**  
 This workshop will focus on what to expect as an "interdisciplinary" scholar on the job market. Students in the VSGC program are invited to explore how they might market themselves as "interdisciplinary" or cross-disciplinary scholars. Topics will include how to craft research statements, teaching philosophies, and/or cover letters to reflect interdisciplinary interests; how to prepare for job talks in a variety of departments or disciplines; and how to incorporate visual studies backgrounds into job talks. Dinner will be served. RSVP to [vsgc@college.usc.edu](mailto:vsgc@college.usc.edu).

**TRAFFIC BUSTING WORKSHOP #2: TEACHING THE VISUAL**  
 THURSDAY, NOVEMBER 20 | 5:30-7:00PM  
 SOS B40



**Featured speakers: Richard Meyer, Associate Professor, Art History, USC and Sarah Banet-Weiser, Associate Professor, Annenberg School for Communication and American Studies & Ethnicity, USC**  
 A follow-up to our earlier workshop in this series, "Teaching the Visual" will show students how to integrate interdisciplinarity into classroom practice. It will aid participants in teaching visual studies courses, especially focusing on how to prepare an "Intro to Visual Studies" survey-style course for undergraduates. Faculty presenters will address how students can construct syllabi, lectures, and student projects that engage the visual and highlight multiple disciplinary perspectives, as well as how to use appropriate technology in the classroom. Dinner will be served. RSVP to [vsgc@college.usc.edu](mailto:vsgc@college.usc.edu).

**CINEMA AND THE CITY – A FILM SERIES**  
 ALL SCREENINGS ARE ON WEDNESDAY EVENINGS  
 AT 6PM IN SOS 250



The Cinema and the City film series is organized by and for students in the Visual Studies Graduate Certificate program. Snacks will be provided.

- September 3, *City Lights* (Chaplin, 1931)
- September 17, *Beijing Bicycle* (Wang Xiaoshuai, 2001)
- October 1, *Zazie dans le métro* (Malle, 1960)
- October 15, *Wings of Desire* (Wenders, 1987)
- October 29, *Happy Together* (Wong Kar Wai, 1997)
- November 12, *The Naked City* (Dassin, 1948)
- December 3, *Dark City* (Proyas, 1998)